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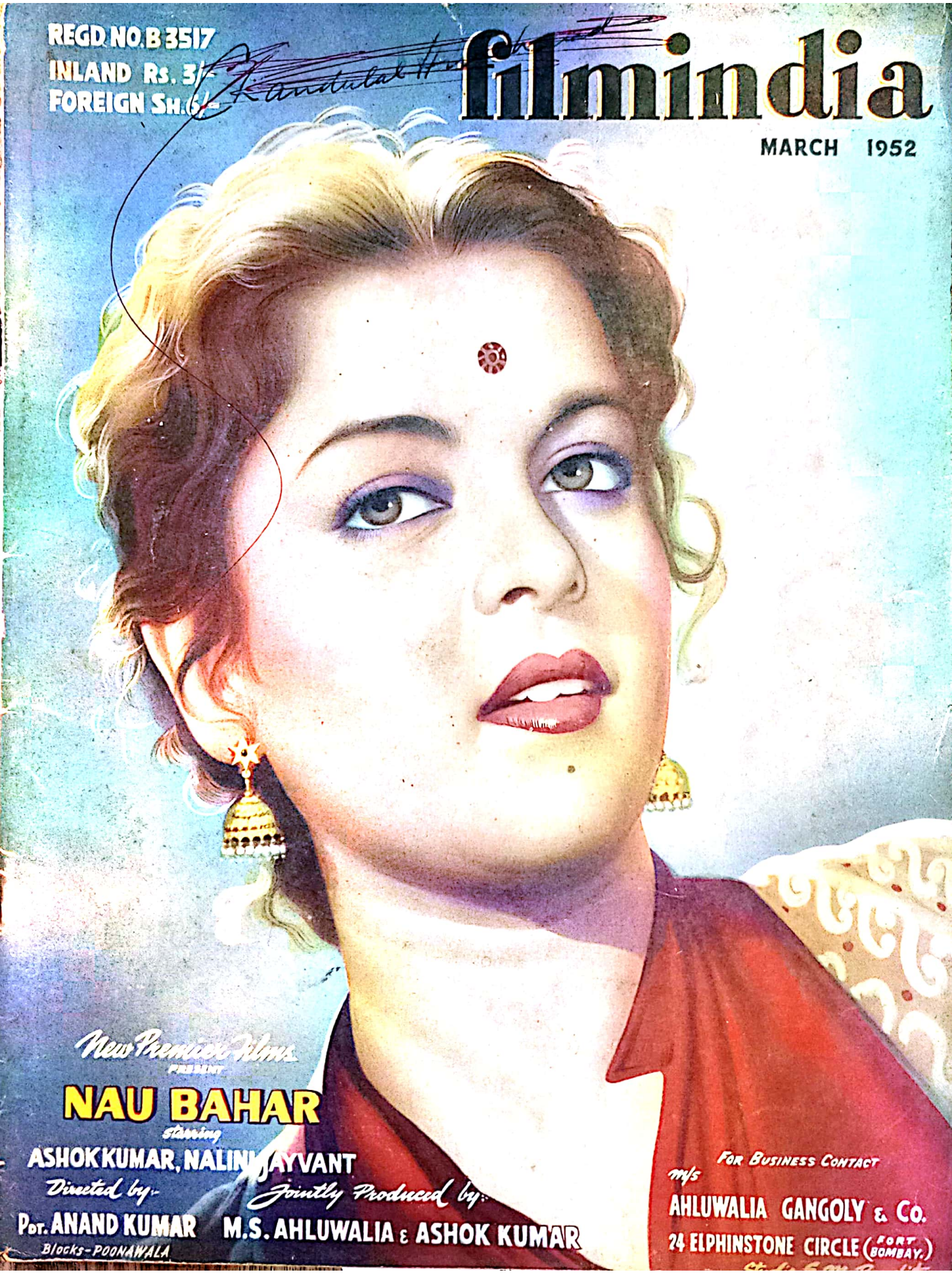

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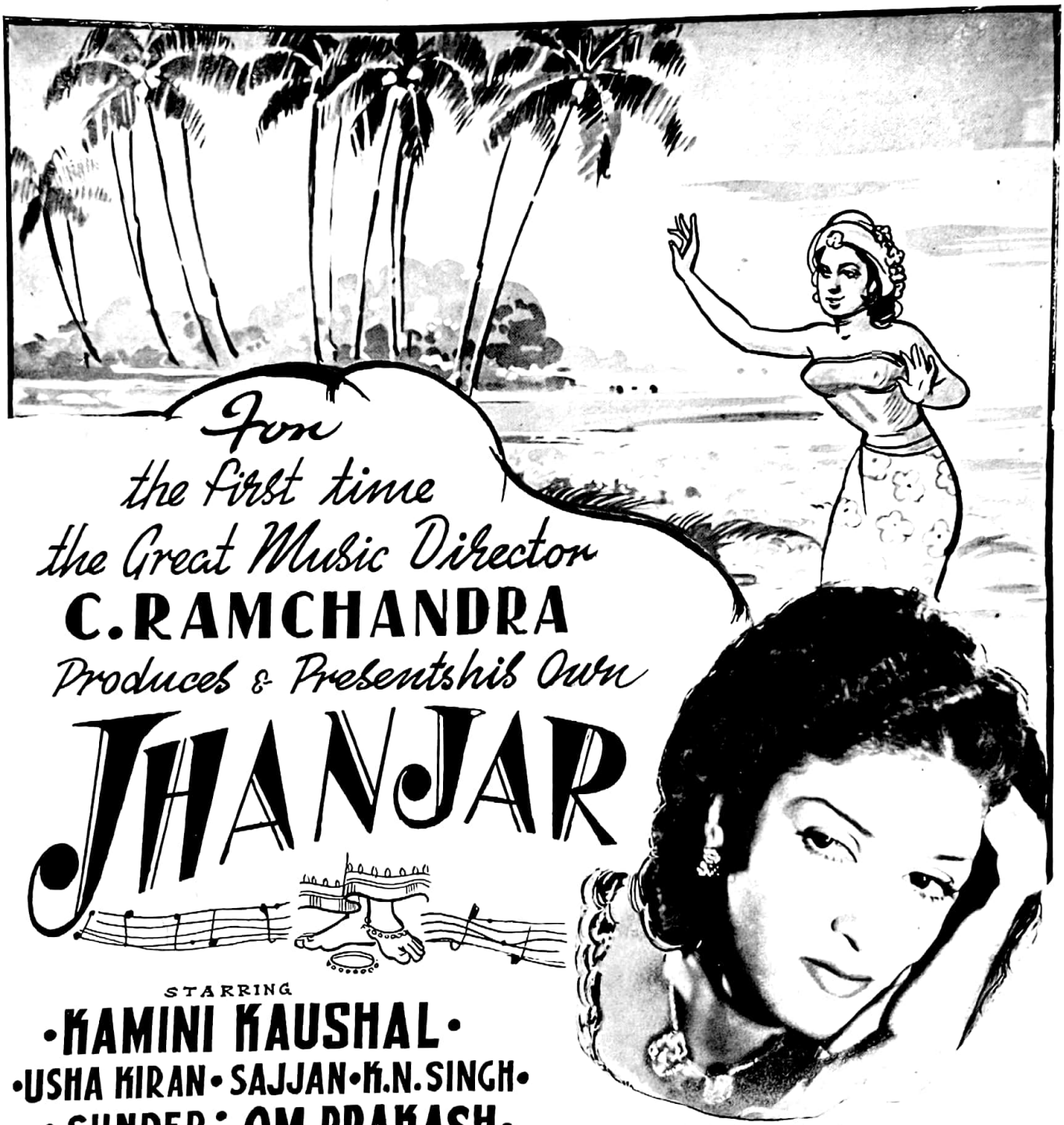

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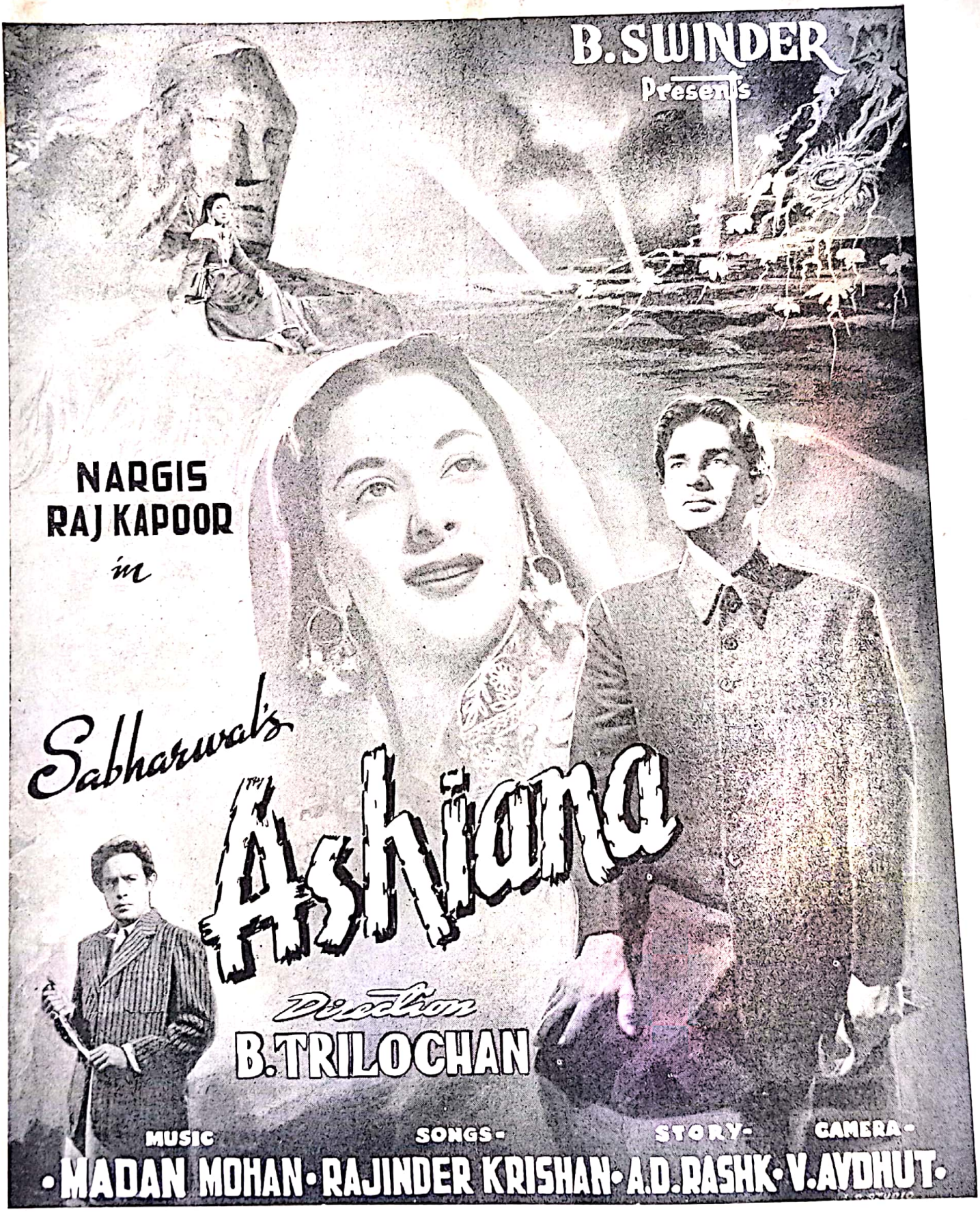

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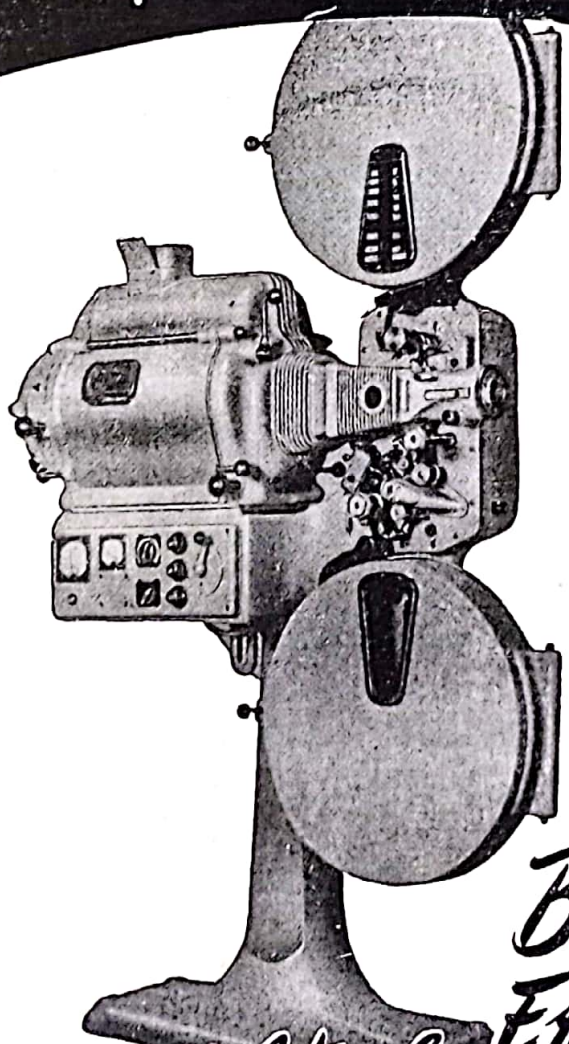

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The Crescent Over India

Human beings learn nothing from death. The daily procession of horizontal corpses seems to make the living ones more arrogant than ever; as if death is not an end, not a leveller, not a teacher, not a penance nor even a punishment.

And in Islam, death seems to have been turned into an instrument for religious fanaticism and political conquest. The intolerance for other faiths shown by the followers of Islam has been emphasized by none other than Prophet Mohammed, the founder of Islam, when he marched on Mecca and himself destroyed the idols of other faiths. Syed Amir Ali describing the Prophet's conquest of Mecca writes: "The idols of the nation were unrelentingly struck down. Sorrowfully, the idolaters stood down and watched the downfall of the images they worshipped. Mohammed destroyed the ancient idols and abolished every pagan rite" ("The Spirit of Islam" pp. 96).

This feat of the Prophet in the year 629 A.D. launched a relentless campaign of hatred and intolerance in different parts of the world where Islam (the word Islam means peace) carved kingdoms with the point of a sword and painted them with the blood of the followers of other religions.

India's contribution to this common Islamic ritual of blood, rape, plunder, religious intolerance and fanaticism first began over 1200 years ago in June 712 when Khalif Walid I sent his nephew Mohammed Ibn Qasim with 6000 Arabs to kill Dahir, the Hindu king of Sind and conquer his province. Qasim did his job well—very well indeed. He killed Dahir. Dahir's widow, like a brave Hindu queen, clad in armour fought the ruthless Arab invader till she could fight no more and ultimately embraced death to share the kingdom of heaven with her own husband than be defiled even by the shadow of a fanatic Muslim invader. The Muslim invader looted the hoarded treasure of the Kings of Sind, defiled and plundered the Hindu shrines of Arore and lastly gathered the most pathetic fruits of his Islamic victory in the wives, daughters and young ones of the brave Hindu defenders who were converted to Islam in thousands and made slaves for the first time in the history of their race. And the choicest morsels of his booty—two beautiful virgin princesses, the daughters of King Dahir—Qasim sent to his master, the Khalif, as ornaments for his Imperial harem at Damascus. And his Islamic master tied the two princesses to horses' tails and dragged them round the city till they joined their parents in heaven. ("Aryan Rule In India" by E. B. Havell pp. 250-252 and "A Pageant of India" by A. Waley pp. 83-81).

This pattern of invasion and conquest set up by Mohammed Ibn Qasim, the first Muslim invader who set his foot in the valley of the Indus, has been religiously followed through 1210 years of Muslim association with India, by Mahmud of Ghazni, the Khiljis, Babar, Humayun, Akbar, Aurangzeb and others right down to Mahomed Ali Jinnah, the most recent violator of India's cultural, political and geographical harmony.

Like all conquerors Jinnah dissolved into the dust from which man is made. Strangely enough this man returned to the very soil of Karachi from which he first sprang up after reaping an unenviable harvest of loot, arson, rape, murder and the uprooting of millions of innocent men, women and children, merely to attain the ephemeral glory of being a short-lived monarch of his fanatic followers.

Jinnah was followed by Nawab Liaqat Ali Khan He clenched his fist in the face of India but his threat soon vanished in the air and Liaqat returned to dust without even the strength to grab a handful of earth. Fate was ironical enough to have him shot dead by one of his own people. Most of the Muslim fanatics who lived on the blood and faith of others through the 1300-year-old history of Islam have died at the hands of their own men. Liaqat's assassination was merely another fatal punctuation of Divinity.

And now comes another Muslim fanatic Mian Mumtaz Daultana, the Premier of West Punjab, Pakistan, who threatens "to pull out Bharat's evil eyes and trample upon them". What a gruesome ambition for a follower of Islam, the religion of peace!

It is only too true that human beings learn nothing from death—least of all, the followers of Islam Liaqat's death—though every decent man must condemn the assassination aspect of it—brought forth a sigh of relief from both India and Pakistan even though politicians on either side paid their conventional and hypocritical lip tributes to the dead. Liaqat was fast becoming a fanatical maniac and his speeches were sowing new seeds of hatred between the two neighbours when his life was suddenly brought to an end to the utter relief of blood-weary millions in both the countries.

When a great gentleman like Khwaja Nazimuddin stepped into Liaqat's shoes as the Prime Minister of

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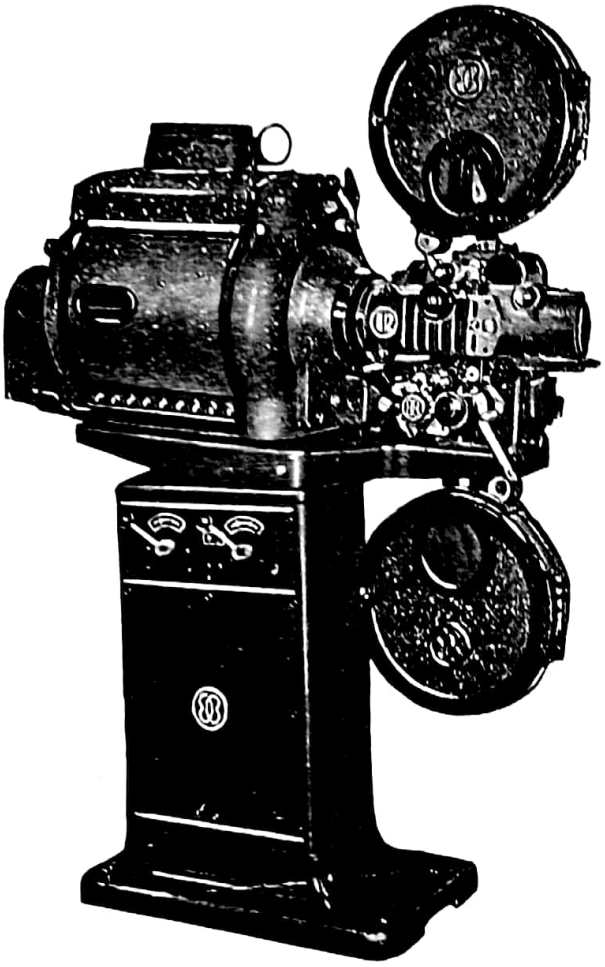

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If eyes can kill, Kuldip Kaur can turn the world into a big graveyard. See her in full fury in "Nau Bahar" produced by Ahluwalia for New Premier Films.

Pakistan, hopes ran high in both the countries and people fondly visualized a new era of Indo-Pakistan friendship.

But all these hopes seem to have now disappeared. Pakistan has dashed down its broken sword and picked up another one. What we had thought to be a phase of sanity was merely a lull in the storm. True to their 1300-year-old history and traditions, the Muslims in Pakistan want to pull out India's eyes and trample upon them. And claiming themselves to be "the heirs of Qasim, Ghaznavi and Ghori who had conquered, subjugated and trampled upon the people of India", the Muslims of Pakistan stake a claim on "not only the Ravi and the Chenab but even the Ganga and the Jamuna as theirs". And they justify this blood-curdling ambition of theirs by the pet old argument: "Those whom we have ruled for 900 years and from whom was wrested this country of ours by the sacrifice of countless Muslims, that enemy is poised at our frontiers."

The only truthful word in this war manifesto of Pakistani fanatics is: "Wrested". In that single word can be told the entire history of Islam since Mahommed asked his followers to propagate his religion all over the world. Forgetting the good precepts of the Prophet, the followers of Islam have wrested everything under the sun from the people with whom they clashed through their 1300-year-old history of conquest and conversion. They have wrested chastity from women, lives from men, thrones from kings, sanctity from deities, religion from the non-Muslims, taxes from the infidels, parentage from little children and heritage from different countries. They could not wrest more, for that is all that man can give between heaven and earth.

And now in 1952 with Democracy joining issue with Communism all over the world, these Pakistan Muslims, who claim to be the legitimate heirs of Qasim, Ghaznavi and Ghori (they have forgotten Aurangzeb, the fanatic Moghul emperor), threaten to pull out our eyes and trample upon them and perform the typically gruesome Islamic rituals of rape, loot, murder and arson in pursuance of their old fanatic ambition of conquest and conversion. If that is not their intention why do they claim the parentage of notorious villains of history who perpetrated a thousand inhuman outrages on millions of innocent Indians?

And how is this gruesome threat to our secular state framed? In a 2000-feet long documentary film named "Josh-e-Jehad" (The Passion of Religious Crusade) produced by Sheikh Khadim Hussein at the Shah Noor Studios in Lahore, Pakistan.

And this fiery film is not a one-man show of Khadim Hussein nor is it patronized only by Mian Mumtaz Daultana, the Premier of West Punjab. It is Pakistan's national film supported by its great leaders like: Maulana Akhtar Ali Khan, Abdur Rab Nishtar, Abdul Qaiyum Khan, Ghulam Abbas, Feroze Khan Noon and many others—all threatening to pull out India's evil eyes and trample upon them.

And this film is being shown all over Pakistan to millions of fanatic Muslims who applaud it with a thundering "Allah-ho-Akbar" because the film contains a religious appeal to the faithful to take up arms against the infidels of India and propagate Islam by conquest and conversion.

The triple appeal of the film—to the eye, the ear and the heart—not being considered enough, well-circulated newspapers and periodicals in Urdu and English like: the 'Civil and Military Gazette', 'Imroze', 'Dawn', 'Anjam', 'Jang', "Ehsan" and "Tamir" indulge in the most poisonous propaganda against India from day to day calling upon the faithful to join the ranks of an already large army of 'Mujahids' (Crusaders).

They are asked to re-establish Muslim sovereignty in India because the Muslims once ruled India for 900 years. If the entire period of fanatical persecution is taken into account from the year 712 A.D., the Muslims should claim a total of 1240 years of unwelcome and ruthless interference in India.

"The Ehsan", an Urdu paper of Lahore, went poetic over this campaign of malice and hatred and among other things wrote:

"When shall we get the permission to fight?

"When shall we get the command for general slaughter?

"How long will not the Ghazis win glory by the readiness of blood?"

"The Tamir", an Urdu paper of Rawalpindi, predicted the victory of Muslims in a poetic couplet:

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"India will resound with the 'azan' of the ghazis,
The rattling of swords will break the spell of Kufr".

"The Anjam", an Urdu paper of Karachi, fixed up even the location of the battle in the following words:

"The battle will not be fought near Magah or Attari, but at Panipat, near Delhi. We will be able to fly our flag in India in a few days. Our flag will fly on the Red Fort of Delhi".

And the editor proceeds to give his instructions regarding the equipment in the following words:

"People should purchase their own revolvers and guns under licenses issued by the Government. They could be utilized in the 'jehad'."

This typical fanaticism of Islam, the religion of peace, is not only found in Pakistan but is also evident in almost all Muslim countries like Iran, Egypt, Iraq, Syria, etc. The Crescent seems to be in battle dress once again to conquer the world.

What the Pakistani Muslims, however, seem to forget conveniently is that much before Prophet Mahommed preached his religion of peace in the deserts of Arabia, India was ruled for several centuries by Hindu kings like Chandragupta, Asoka, Kanishka, Samudragupta and a thousand others and the heirs of these great kings have a better title to the country than those now claiming parentage of brigands like Mahomed Ibn Qasim, Mahmud of Ghazni and others.

Through ages Indians have been a peaceful people. All the battles they have fought through their long history have been battles of self defence against foreign invaders. Never once, in thousands of years, have they waged a war of aggression against a neighbouring people or territory. Indians have no territorial ambitions like Pakistan or some nations of the West. Nor have they any patent ideology to be rammed down the throats of other people. They have made maximum sacrifices for peace. And they even suffered the cutting of their motherland into bits to preserve peace with the Muslims, whom, inspite of their black record of murder, loot and rape, they had accepted as children of the same soil and brothers in blood.

No nation in the world has sacrificed more to maintain peace and harmony among fellow human beings than India has done through centuries of provocation and vicissitudes of her unfortunate history.

Even today Pandit Nehru, the supreme symbol of India's free and secular nationhood, speaks in terms of peace to a warring world. On behalf of his beloved people—Hindus, Muslims, Parsis, Jews, Christians and others—he swallows a thousand insults from Pakistan and speaks in gentle words to those who delight in abuse.

Under the magnetic spell of this dynamic man of peace, Indians have forgotten the blood orgies of rape, loot, arson and murder which heralded the birth of Pakistan. To millions of Indians, it was the birth of a monster because it uprooted their homes, made millions orphans and shed the blood of thousands of innocent men, women and children. And yet India's ancient traditions of peace kindled in the hearts of Mahatma Gandhi, Sardar Patel and Pandit Nehru the divine flame of forgiveness which made Indians accept this communal monster as a neighbour's little baby to be nursed with love and affection even by millions of Indians.

What more could a nation still bleeding from its recent amputation do?

But all this love and affection seems to be wasted on the people of Pakistan who still flourish a mailed fist in our face and threaten to pull out our eyes and trample upon them after the fashion of their ancestors like Qasim and Mahmud of Ghazni.

Do they want to pull out the eyes of Pandit Nehru, our monarch of millions of hearts, to trample upon? Or do they want to tie our little princess, Indira Gandhi, to the tail of their war horse and drag her through the streets of Pakistan till she joins her beloved mother in heaven, as was done to the Indian princesses of Sind by Qasim's master in Damascus?

Let Khwaja Nazimuddin, the gentleman Prime Minister of Pakistan, answer these questions. And if he can not find peaceful and human answers to these questions, let us as worthy heirs to our ancient traditions of chivalry and fair play, for once in thousands of years of our peaceful history, undertake a punitive expedition to bring Pakistan to its senses.

Baburao Patel.

Kissing the hands makes a girl feel very awkward because she meets a man who desires but has not the courage to grab. That is the plight Bina Rai seems to be in with Ashok Kumar in "Shole" produced by Hira Films.

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Music: SAJJAD
Screenplay: RAMANAND SAGAR
Lyrics: RAJENDRA KRISHNA

Art: KAMESHWAR SEGAL
Photography: PRAKASH MALHOTRA

Produced & Directed by :

R. C. TALWAR

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

BLEEDING THE OLD COW !

S. K. Patil, our Man from Malwan and Mayor of Bombay, is a damn good bluffer. Through years of Congress training he has perfected the art of pleasing his audience, whatever its mood, nationality and politics and whatever the occasion. And he is versatile in subjects. He can take anything from Coca Cola to Congress elections in the same stride without stumbling over his words. He can even make sense out of Pandit Nehru's speeches by collecting Panditji's rambling thoughts and making them look coherent.

Yes, our Man from Malwan is a mighty bluffer who gets on the right side of his audience on every occasion and comes down from every soap-box platform more popular than before. And having spoken and made popular promises, like all men who come from Malwan Patil also quickly forgets everything he had said and promised and proceeds to another meeting with a blank, virgin mind—another priceless possession of those who come from Malwan.

India has not discovered Malwan yet, but it is high time that this little town got its due national recognition because from Malwan come Bombay's most mulish and efficient policemen as also Rao Saheb D. K. Parker, the first publisher of Filmindia. Malwan, therefore, must be discovered quickly.

Reverting to the famous Man from Malwan, S. K. Patil, the readers of "filmindia" must know what Patil said recently at the opening ceremony of "Kum Kum", a new cinema in Bombay.

Forgetting thousands of squatters and pavement dwellers in this great city and brushing aside for a moment the acute housing shortage prevalent at present, Mayor Patil struck harmony with his film-conscious audience by declaring that top priority should be given to the building of cinemas and all restrictions over such constructions should be straightway removed even if the State's housing programme suffered a bit in doing so. And Patil, our Mayor, wished to see more and more cinemas being built in the city till every citizen had a cinema within easy reach of his home. He even paid a handsome compliment to the Sheikh Brothers who had built the "Kum Kum", which cinema he compared with the best in America and England, with, ofcourse, closed eyes. "Kum Kum" is certainly better than the best cinema found in Malwan and it is moreover painted in a green that can be seen easily from Poona, a distance of 115 miles.

At the moment, it was difficult to find an explanation for the overwhelming enthusiasm of Mayor S. K. Patil. These men from Malwan are so inscrutable that even Providence has to play second fiddle to their designs.

But in a few days the cat was out of the bag and we all knew why our famous Man from Malwan wanted a crop of new cinemas all over the city. The Bombay Municipal Corporation, of which our Man from Malwan is the Mayor, is faced with a deficit of 115.79 lakhs in its budget for 1952-53 and is anxiously looking out for new sources of revenue to make up this deficit caused by wastage, inefficiency and top-heavy administration.

And as usual, the city fathers rushed to the already red and inflamed udders of that popular milch cow—the Indian film industry which is already paying over 60% of all its takings to the Government in different taxes.

These fathers, presided over by the grandfather—our Man from Malwan, straightway levied a tax of Rs. 10|- per show on Class I cinemas, Rs. 7|- per show on Class II cinemas, stage and other variety entertainments and Rs. 10|- per show on circus, carnival and fete.

As we have hardly any stage shows and the circus comes to our town once in a blue moon, all the contribution to this arbitrary tax will be made by the film exhibitors of the city.

The older she gets, the more expressive she becomes. Watch Durga Khote in "Hyderabad", a social story produced by New Voice Pictures.

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And before levying this tax, the "fathers" did not even find out whether their "sons" could afford to pay it or not. The Man from Malwan, who wants a new cinema round every street corner, does not yet know that the exhibition trade is not such a paying job these days as it used to be once. With pictures failing one after another, a crushing entertainment tax, electric and other maintenance expenses constantly soaring high, many an exhibitor runs his business at a loss. This new tax, which steers clear of the actual financial position of an exhibitor, being a blind imposition per show, becomes a punitive measure because the exhibitor has to pay it whether he makes a profit in his business or not.

With the white-capped Congressmen enjoying a brutal majority in the Municipal Corporation, protests, however justified, will be of no avail. These white-capped bankrupts, who have beggared a nation with their utter inefficiency and lack of proper administration, will have their pound of flesh without blushing. But we wonder by what canons of morality can our city exhibitors be punished for the sins of those who call themselves city fathers and then proceed to loot the homes of those whom they are supposed to protect.

FACES TO ORDER!

For years Hollywood has set the pace and standard for motion pictures in different countries and India has been no exception. So far as technique was concerned, Hollywood pictures served as a school in which cameramen, recordists, and directors learnt the tricks of their trade and graduated for their present jobs. We had and still have no technical academies to teach the cinematographic art to enthusiastic, art-conscious and film-obsessed people. So they saw American pictures and learnt from them how to light up faces and figures, how to compose shots attractively, how to construct sets and decorate them and a hundred other items which have brought the Indian film almost on a par with the American film in its technical standard.

There is, however, one aspect of film making to which Indian producers ought to have paid their closest attention: the art of make-up, that most important science by which beautiful and glamorous illusions are created out of ordinary mortals. Not that we don't have men known as "Make-up Men" but how much of that art do they know and what pains have they taken to improve their doubtful knowledge? Merely patting the face of a fair star with a foundation cream and powder in a leisurely manner might provide him with a quiet thrill but when we see his handiwork in a large close-up of the heroine on the screen after all the patting done, we realize that the star still did not have good make-up. Some of our heroines knowing nothing of the make-up art but stupidly sensitive to the touch of the make-up man, do their own make-up but the result on the screen is as disastrous as that with the make-up man.

There are a number of facial defects which the lay filmgoer notices in a picture and these detract his mind from the story. Let us rush through a few of them.

Lipstick is a necessity for pale lips but how is it applied? Our film girls often put it thick on the lips making them rough and negroid in appearance. After that who listens to the dialogue or the songs coming from such repulsive lips? In Hollywood, female stars not only use lipstick which hardly ever intrudes but even after the most passionate kiss, the lip line is still neat and distinct. It is lucky that our stars are not yet kissed on the screen otherwise all the smudging of the lipstick would have turned our screen into a Communist banner. Excessive lipstick doesn't by any means guarantee beauty. It only destroys the filmgoer's lovely and heavenly dream of perfectly shaped lips.

Shining noses are also seen on our screen as often as overpainted lips. A light touch of powder with a puff can remove the shine altogether and the filmgoer need not know that his favourite star has been eating fatty products, starch and sweetmeats in excess.

Nowadays we find some of our sissy heroes of the screen imitating the heroines by dabbing lipstick on their lips. This surely improves the sissy look but does not guarantee a manly appearance.

Film stars waste a lot of time on eyes overpainting their lashes with mascara which trickles over the cheek in a tear-ridden close-up. Even the lay filmgoer then sees through those artificial tears and analyses both the glycerine and the mascara. The eyebrows perhaps suffer the most at the hands of our film heroines. The way they are plucked is scandalous, often giving the eyelids an unhealthy, swollen look, as if full of styes inside. And when the eyebrows are pencil-drawn, the lines are too fine and artificial to be acceptable over the eyes of a village maiden—a favourite role with our heroines. Some stars with long noses have the habit of drawing a prominent noseline in white. This splits the nose in

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RISE AGAIN IN THE NAME OF DEMOCRACY, MY SON, AND FOLLOW YOUR DESTINY
WITCHCRAFT!
LOOK! RISING FROM THE DEAD!
SORCERY!
AND WE HAD ALL COME TO BURN HIS CORPSE
AND NEVER WAS A DEATH SO POPULAR
MARA BAAP GHOST!
MARA BAAP GHOST!
BHOWAL SANYASI

Bombay's Home Minister, Morarji Desai, was defeated in the elections in his home constituency gladdening the hearts of many Parsis and drunkards but a miracle happened ——.
New Delhi, Feb. 3, 1952.

two separate parts, the right and the left and makes the human face look like an assembly job of spare parts. As for hair-do's the less said about them the better. From bird nests to jungle thickets, numerous shapes without any rhyme or reason are sported these days by our heroines. After that, the looks they give us would kill all the desire for sex in any man.

And now let us turn to wigs, beards and moustaches, the inevitable appendages of the male screen actors. A couple of our heroes saw how successfully Charles Boyer and Bing Crosby went about their work with wigs and ordered wigs from Hollywood. But with the heads in Bombay and the wig-makers in Hollywood, the hairy scalps that arrived never fitted the actors properly and if we say that our bald boys are looking more funny these days than ever before we are only understating glaring facts. Motilal, our popular baldy boy, illustrates this tragedy of the wig most poignantly. His measurements were taken to Hollywood by his pal Shobhana Samarth. Before she returned with the wig, Motilal's head had swollen by a few inches.

Big, curly moustaches worn by some character actors like K. N. Singh, Ramesh, David, Jagdish Sethi, Hiralal, Randhir etc. scream at you because of their size and shape, both at variance with the face and features of the players. Some of them are so thick that they eat the dialogue and don't let the words escape to the audience. Moreover the moustaches are never properly stuck and they shift and move till the moustaches begin to claim all the emotion of the actor leaving nothing for the action of the story.

Actors have often to resort to false beards when they portray roles of old or aged men. But in India the largest land of beards, with its 40 million Muslims and millions of Hindu sadhus wearing beards, we do not have a single make-up man who knows how to fix a good beard. The screen beard which we see often changes colour—from white to grey or grey to black—in successive shots because no one including the actor ever remembers which particular beard he wore for a particular sequence.

When we have stories in which young characters grow old, you see some ridiculous exhibition of the art of make-up as professed and practised in India. Nimmi in "Bawra", Nigar Sultana in "Phoolon-ke-har", Mumtaz Shanti in "Beewee" cut sorry figures as old women in these pictures. They all become "old" with a little white powder in their hair and a few pencilled wrinkles on their faces, while the rest of them look as good and true as their real age. When Irene Dunne played Queen Victoria in "The Mudlark", she had to devote two full hours for her make-up every day to effect a complete transformation. Her thin face had to be made chubby and this was achieved only through some special make-up. One has only to see "The Mudlark" to realize the miracle of good make-up and the manner in which it can change a face altogether.

As for the make-up of the extras, they are like orphans, uncared and unattended. Producers, directors and make-up men are all anxious to please the heroes and the heroines but an extra is given any make-up and any odd dress to wear, thinking that he or she has only an insig-

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Cuckoo becomes a killer in "Hangama", a social story produced and directed by Ram Kamlani for Gope Productions.

nificant role to play. In a motion picture, however, if artistic merit is to be the ultimate criterion, then every character must be properly made up, in harmony with the role to be portrayed.

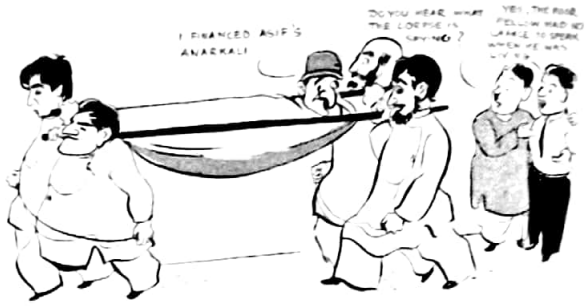
If our film producers rush to see foreign pictures to copy the story and the technique, they may as well pick up a few good points about Hollywood's art of make-up. Now that Mehboob has produced "Aan" in colour and Sohrab Modi is fast finishing "Jhansi-ki-Rani" in Technicolor, is it not necessary that our make-up men should learn something of the art of make-up considering that colour photography will be more ruthless than the black and white one we have been having hitherto?

And our stars would do well to learn the art themselves for the roses with which nature dresses up youth soon fade away and have to be replaced with blushes from little boxes if the human face is ever to have a long career of glamour and success.

YOU'LL HARDLY BELIEVE —

That Anarkali, the Muslim dancing girl who fascinated Prince Salim once, still continues to fascinate Indian film producers who fall over one another over her stinking skeleton in the hope of bringing her to life again.

That apart from Producer S. Mukerjee and Producer Rajendra Jain both of whom have already gate-crashed into the romantic cloisters of Anarkali, that tireless romanticist, K. Asif, (at present under the spell of Begum Para) has once again excavated the expensive corpse of "Mughal-e-Azam" and has sworn to bring his own Anarkali on the screen with the help of his buddy, Dilip Kumar. Let us hope, we don't have to attend the Parsi financier's funeral.



That the strange thing about the Asif-Dilip Kumar production team is that both of them discuss historical corpses within sight of the living bodies of young dancing girls and thus get inspired to write new romantic situations for the old Anarkali. Asif, ofcourse, improves on the technique of Prince Salim for the benefit of his buddy, Dilip Kumar.

That seeing Asif's new technique from night to night, Dilip Kumar, ofcourse, gets very excited and rushes to his new buddy, Prem Nath, and describes to him everything in detail. And then both get excited and rush to the Juhu sands to cool off.

That talking of corpses reminds us of that ever polite writer Dewan Sharar who left the corpse of his large estate in Pakistan to be excavated by the Muslims

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EVEREST

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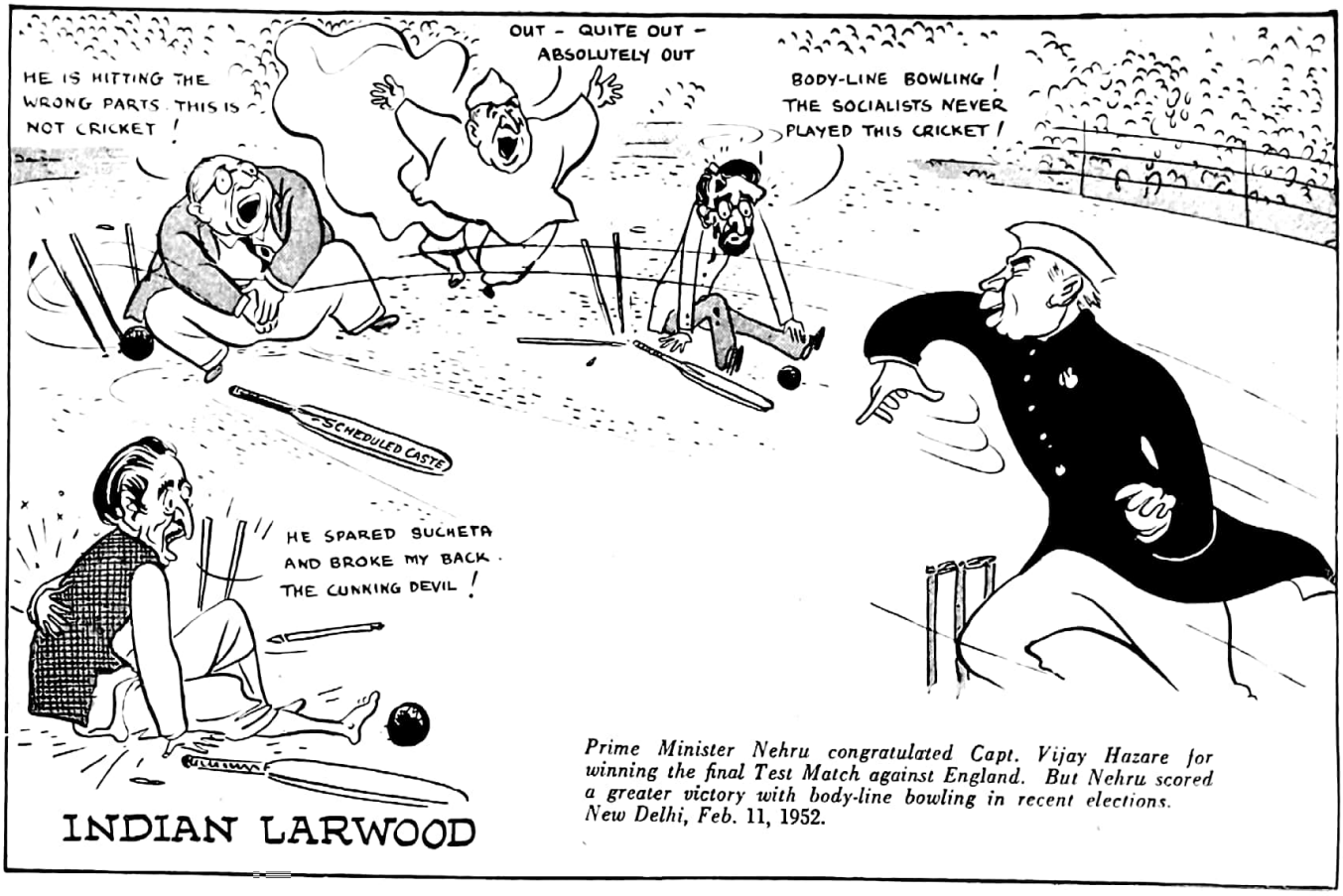
HE IS HITTING THE WRONG PARTS. THIS IS NOT CRICKET !
OUT - QUITE OUT - ABSOLUTELY OUT
BODY-LINE BOWLING ! THE SOCIALISTS NEVER PLAYED THIS CRICKET !
SCHEDULED CASTE
HE SPARED SUCHETA AND BROKE MY BACK. THE CUNNING DEVIL !
INDIAN LARWOOD

Prime Minister Nehru congratulated Capt. Vijay Hazare for winning the final Test Match against England. But Nehru scored a greater victory with body-line bowling in recent elections. New Delhi, Feb. 11, 1952.

there and had to be a writing valet to one of the V. Brothers, who tells lies on oath as if in a court of law. And Dewan Sharar surprised friends when he embraced and entertained Suvarnalata during her recent visit to India. That man seems to forget not only himself and his estate when he sees a nice face but also his country.

That Dewan Sharar, the writing valet of the V. Brother, seems to have suddenly changed his opinion of "Dahej" and its writer, Shums Lucknawi. Now "Dahej" has become a wonderful picture and Shums a wonderful writer. Evil tongues attribute this change to the happy fact that the V. Brother has purchased a new story from old Dewan Saheb and has sworn on oath as if in a court of law to produce it immediately.

That Rummy Sood, Mr. Kamini Kaushal, is proving a better businessman than a Port Trust engineer, the way he carries his little daughter and his nine-month old son to the sets of "Ansoo" as working artistes in the picture. That man should be transferred as an engineer to the Kolar Gold Mines, the way he knows how to turn everything into gold.

That talking of affectionate husbands, we are a bit worried about Svetoslav Roerich, the white bearded Russian Devika Rani married. They say that he has had a nervous breakdown since the tall and handsome Caesar Romero said, "Amongst the Indian film stars I found Devika Rani to be the most beautiful". And so did actor Melvyn Douglas think of Devika some years ago.

That at first sight Devika always smites people that way with her eyes from East Bengal and make-up from Max Factor. And no wonder the white bearded Russian feels jealous. Russians are always jealous lovers the way they see red when some one flicks a white peaceful eye at their girls. Svetoslav can break the magic spell, however, if he makes his wife talk at such meetings. The speedy will die of waiting for her lazy words.

That the ebony-faced, silver-haired Chandulal Shah is reported to have become a "politison" nowadays the

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way he brings "piss" into very "Inglis" speech of his without rhyme or reason. He has already, they say, issued stern warnings to President Truman and Marshall Stalin from his platform in the Central Studios.

WE WANT "PISS". GANDHIJI TOLD US TO BE "PISSFUL". I WARN STALIN AND TRUMAN. WE SHALL FIGHT FOR "PISS". WE DON'T CARE!
WHY THE HELL IS HE EXCITED NOW?

That for a full fortnight we had an International Fools' Festival in Bombay in which Rani Maharaj Singh (that is our Governor's flowerpot) wanted to know whether Miss Gohar was a dancing girl and asked Chandulal Shah who he was (And Chandulal thought every one knew that he was the President of some Federation) and film folks played gramophone records of "Vande Mataram" and "Jana Gana Mana" and people stood for the first and sat down during the latter. Altogether an April Fools' Festival!

That some film girls, both old and young, went gaga during the fortnight of the Fools' Festival and the old ones kissed and embraced Russians while the young ones tickled an old American boy on his baldpate till his trousers slipped down and exposed his drawers.

Vijayalaxmi wants to know where Pran wants to take her in "Farmaish", a social story of Majestic Films.

That Suraiya, our toothy film actress, whose passion for Gregory Peck is now a national scandal, caught hold of an old toothy American and embraced him "like hell" as the Yankee himself put it. And the American thought Indian film stars to be embarrassingly affectionate, without knowing that they might have been "pecking" for any Gregory from across the Atlantic.

That little Krishna, Raj Kapoor's sensitive wife, was very much hurt and angry at the way film fans surrounded her popular husband and asked for Nargis when the Kapoors visited Madras and Calcutta. Little did they know that Nargis phoned Raj twice a day and told him how she felt all alone.

That Raj became hysterical and embraced his little wife for a change when he read "filmindia's" review of "Awara". He could not believe that any film critic could give such a fine review without a page of advertisement to his magazine and with plenty of foul abuse showered on him by the young producer. The world is full of strange people. Isn't it?

That during the International Fools' Festival held in Bombay, Begum Para seemed to have missed all the get-together parties and receptions except those given in honour of the delegates from Pakistan. Well. if Nawabs and Begums don't entertain Bhai Jans from Pakistan, who would?

That Kanan Bala, the Bengali film actress, who had recently gone on a cultural tour of Europe at last returned to India fully cultured. We didn't know that Bengali women had to be cultured in Europe.

That fortunately Mohana has recovered from the shock of her husband's death quicker than was expected and thanks to her numerous friends she is regularly attending her shooting schedule. After all, friends can not allow an attractive woman like Mohana to be a lonely widow too long.

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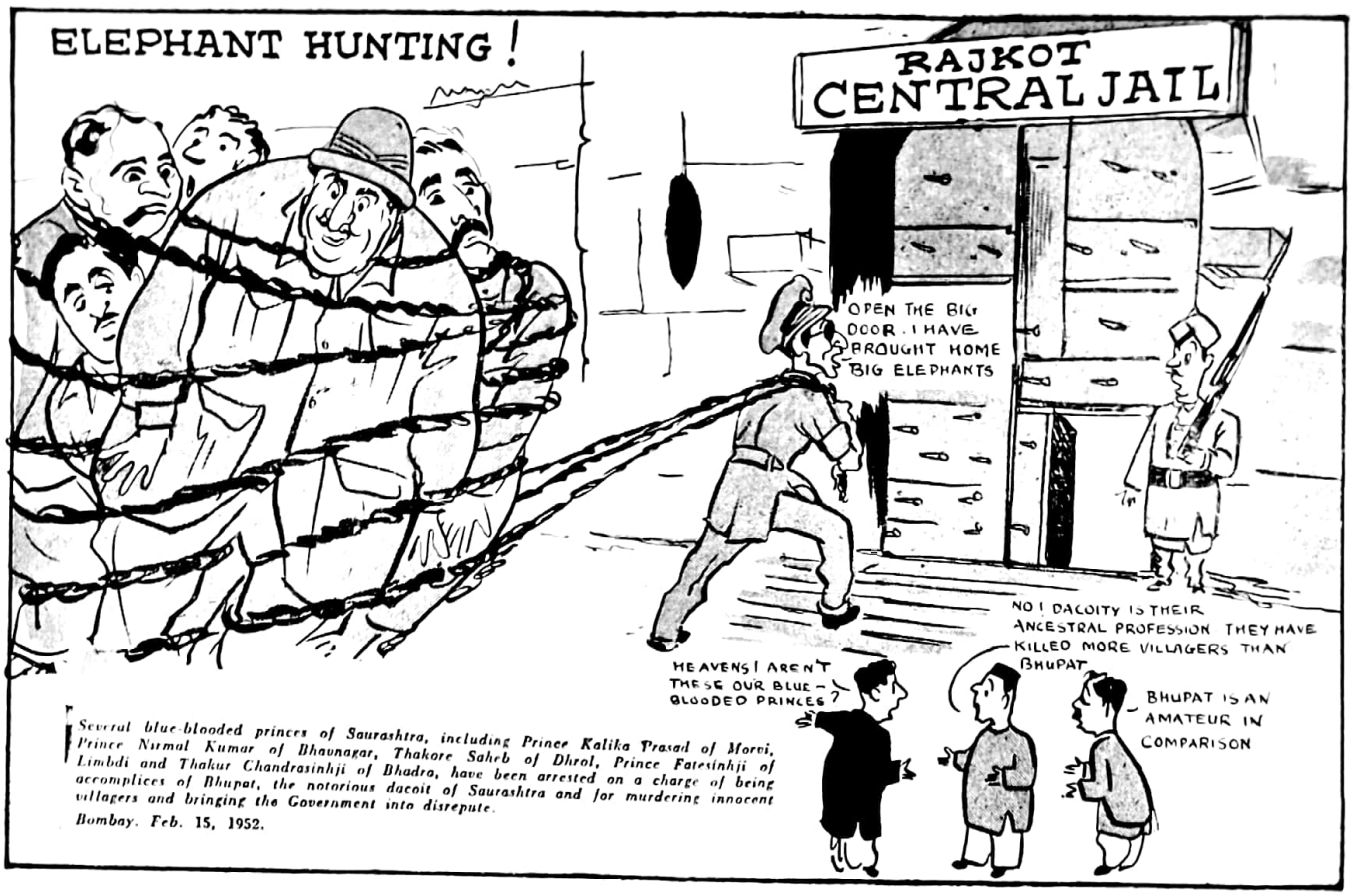
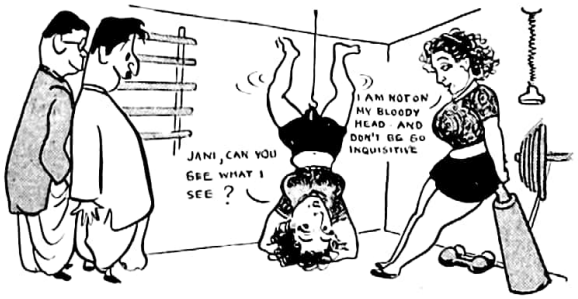

ELEPHANT HUNTING!
RAJKOT CENTRAL JAIL
OPEN THE BIG DOOR. I HAVE BROUGHT HOME BIG ELEPHANTS
HEAVENS! ARE'NT THESE OUR BLUE-BLOODED PRINCES?
NO! DACOITY IS THEIR ANCESTRAL PROFESSION THEY HAVE KILLED MORE VILLAGERS THAN BHUPAT
BHUPAT IS AN AMATEUR IN COMPARISON
Several blue-blooded princes of Saurashtra, including Prince Kalika Prasad of Morvi, Prince Nirmal Kumar of Bhavnagar, Thakore Saheb of Dhrol, Prince Fatesinhji of Limbdi and Thakur Chandrasinhji of Bhadra, have been arrested on a charge of being accomplices of Bhupat, the notorious dacoit of Saurashtra and for murdering innocent villagers and bringing the Government into disrepute.
Bombay. Feb. 15, 1952.

That Begum Para has been taking yogic exercises these days and standing on her head to get a streamlined figure as a contestant in the Miss Universe Competition. Whatever lining she gets ultimately, Para has been having a lot of fun competing with leaders like Nehru and Morarji.



That when a cameraman of the Films Division went to shoot the Soviet Pavilion at the "International" Industries Fair, the Red officer-in-charge asked the cameraman how much he wanted for the job. And when the cameraman said "Nothing", the Communist fainted and had to be carried to the Soviet Embassy. So the Reds have discovered in India one honest man at least, counting out, of course, the Indian Communists.

That Chandulal Shah is directing "Papi" (The Sinner) himself and telling Nargis and Raj Kapoor how to act. If Chandulal only hears half of what Raj talks after the shooting, he will scrap the picture and save his ancestors from calumny. After "Awara" it is difficult to keep that boy quiet in these days of the talkies.

That according to the numerous drawing-room discussions between Raj and Nargis, Chandulal's "Papi" (The Sinner) is a great comedy. But Taimur, the timid, insists on saying that it is the greatest tragedy ever seen on the screen. These Parsi boys always see a thing from the wrong angle. Probably, "the cup that cheers" is not featured in the picture.

That our old and dimpled character-actress, Durga Khote, is so ashamed to show her face to the Russians these days, that she intends to wear a 'burqa' immediately the International Fools' Festival get over. She should have done that years ago when she married a Muslim.

That the Government of India intend to engage the services of Yeshodhara Katju, our rotund midget, to preside as an official hostess at all New Delhi social func-

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THEN ALONE WE LIVE WHEN
WE LIVE FOR OTHERS . . . . . .

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Directed by: **BAL GAJBAR**

Story: **BHAUSAHEB APTE** Music: **S. PURSHOTTAM** Production Executive: **MANHAR RASKAPUR**

Starring: **DURGA KHOTE, UMESH SHARMA, KUMUD, ARVIND, MEENAXI, NANA PALSIKAR & LALITA PAWAR.**

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tions after seeing her in action at the International Fools' Festival. We suggest that they should also engage her sister Manorama, the bony grasshopper, to report social events. It is not so difficult with the Katjus and the Nehrus both coming from Kashmir.

That Kamal Roy, husband of film actress Nirupa Roy, is these days acquiring finishing touches in Western culture at the Taj while his wife sweats as one "goddess" or another in the studios night and day. Ratilal Punatar says that this star husband looked like a bad copy of Charlie Chaplin at a recent function held at the Taj.

SURE, WITH THE TIE, THE SUIT AND THE GLASSES ALL PURCHASED BY HIS WIFE! HIS FINGERS HAVE GONE THIN COUNTING CURRENCY NOTES
AH, ISN'T THAT A STAR HUSBAND?

That pop-eyed ex-air hostess Ambuja Rangaswamy who, according to her, is often mistaken for Mohana, has been, again according to her, flooded with so many offers to star in several pictures in different languages

For their eloquence of pathos few eyes can be compared with those of Kanchan, a newcomer, who makes her debut in "Nirmohi", a social story produced by Sheetal Movies.

that she has ultimately decided to be a receptionist in the Gemini Studios and thus become a pensioner of the Vasan Foundation.

That film actress Arti weeps bitterly whenever some one calls her the daughter of a taxi-driver. Taxi-driving is good and honest business and why should Arti be ashamed of it? She is any day better off than several film stars who have come straight from the red light quarters.

That bed-room-eyed actress Vijaylaxmi seems to have suddenly become thin, bony and anaemic. And only a few months ago she was looking fat, nice and round. It is marvellous how these film actresses drop weight suddenly. Their slimming secret will bring a fortune if advertised.

That Prithviraj, the big-bottomed Kapoor of College Street, tried his hand at aping Mahatma Gandhi when he demanded from the Banares students a rupee for each autograph. The collections, of course like the usual "jholi" collections, were to go to charity! (what charity, no one yet knows). In five minutes there was not a student left and Prithviraj realized that he was not another Mahatma Gandhi.

That our poor little producer S. U. Sunny also got the fleabite of parties during the International Fools' Festival and threw a party in honour of Music director Naushad to speed his flight to England and invited all the international delegates in addition to the film folks. The delegates did not turn up and Sunny had to give the cakes away to Producer Kardar's six daughters.

That in the absence of her usual dance partners, little Nutan, the bandmaster's beauty of 1951, had to console herself with Comedian Agha who danced the rhumba when the Taj band played a waltz.

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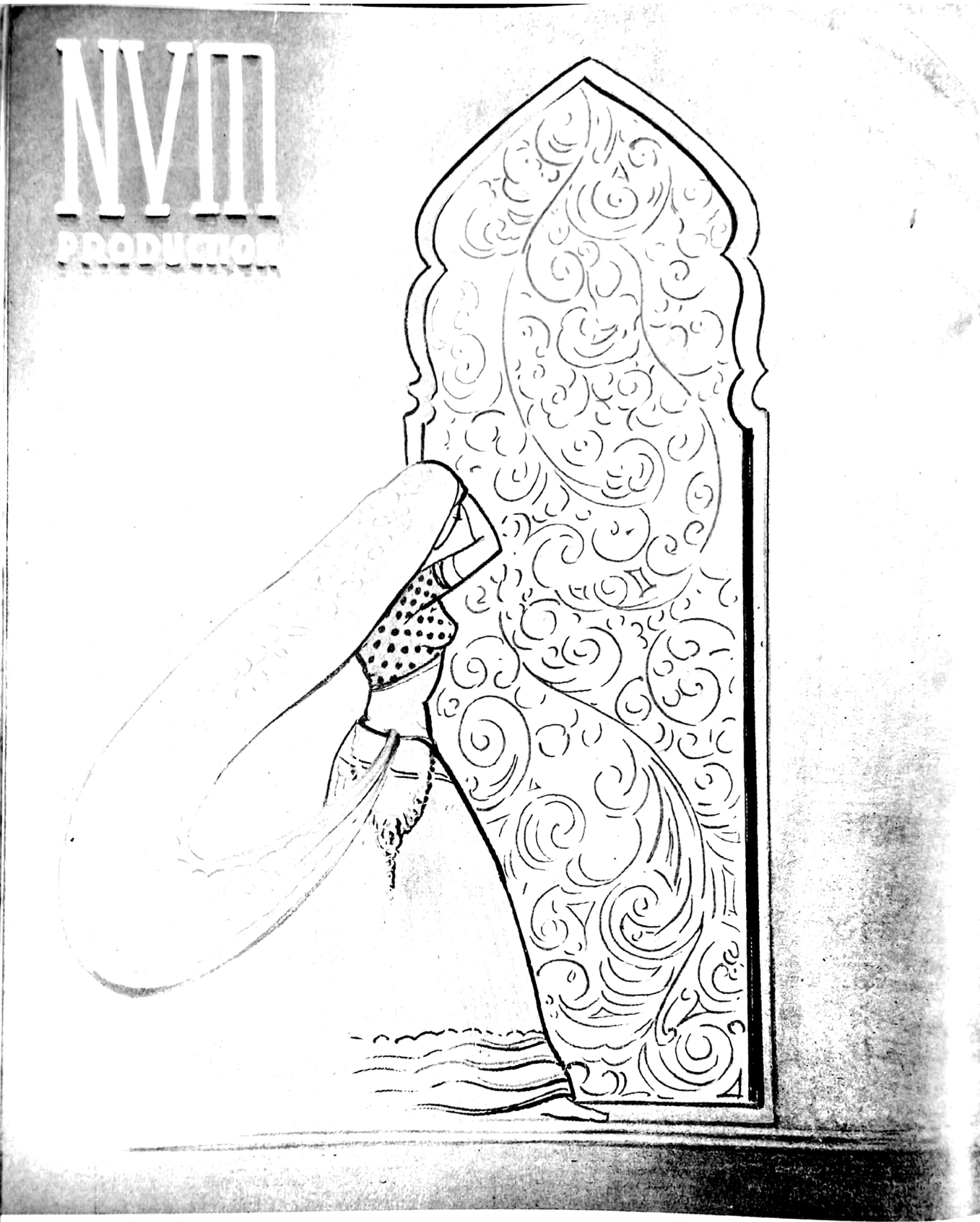

STORY : R. S. CHOWDHARY *DIRECTION :* RAVINDRA

N. V. M. PRODUCTIONS, EASTERN STUDIOS, WORLI, BOMBAY

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LALKUNWAR

STARRING: SURAIYA ★ NASIRKHAN ★ USHA KIRAN ★ AGHA ★ JAIRAJ ★ DURGA KHOTE

MUSIC: S. D. BURMAN — SONGS: SAHIR LUDHIANVI

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One NARGIS was Great

But

Two NARGISES are Terrific,

with RAJ KAPOOR, too !

in

NAYA SANSAR'S

Daringly Different

ANHONEE

★

with

AGHA, David Achla, Badri Prasad, Jankidas and OM PRAKASH

Written & Directed by
K. A. ABBAS.

Music
Roshan

Art
De Gopal

Photography
Ramchandra

(NOW NEARING COMPLETION)

NADIRA. . . .

the Technicolor girl of AAN

co-starred with

DEV ANAND

the handsome BAAZI *boy*

with **Kuldip Kaur, Manmohan Krishan, Nita, Jankidas and AGHA**

in

MANMOHAN FILMS'

Sensational Melodrama

The Picture that Begins with A Shot and Ends with A Scream !

Written by
K. A. ABBAS

Songs
Nakshab, Satyendra

Music
Shaukat Nashad

Photography
Ramchandra

Associate Director
N. Trivedi

Directed by
MANMOHAN SABIR

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EDITOR'S MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

M. S. NAIDU (Khargpur)

How is a scandal audited by our government?

Nehru certifies it in the Parliament and in doing so canonizes a criminal.

Who is your enemy No. 1?

Distinguishing one will be insulting the whole film industry. I dare not be so rude.

KHARAK SINGH (Tambaram)

Have you ever been to the Punjab?

Not the new Punjab crowded with ever-quarrelling beards. They say only Sikhs can live there.

GOVERDHAN LAL GUPTA (Kotah)

Tell me frankly what is the trouble with Premnath's nose?

It needs rehabilitation. I suggested America but he tried the experiment in India and it proved another pre-fab scandal.

Why did Jaya Prakash Narayan not contest these elections?

That man has a broken heart and he should be written off as a leader.

SUNAINA DEVI MATHUR (New Delhi)

What should I send you on your coming birthday?

Nothing grows in New Delhi except hypocrisy. So send me your blessings.

Why is Banaras called the "City of Ghosts"?

The Brahmin priests drowned all our gods in the Ganges and they now walk the earth as ghosts haunting the devotees.

Is it correct that Jains produce the largest number of children?

Quite likely! The Jains don't kill even worms including their own.

PRABHAKAR GADGIL (Nagpur)

Minister H. K. Mahtab says: "Only Congress can deliver the goods".

Let Mahtab conceive first before he delivers. Honeymooning for five years in a paper boat may merely result in discovering the impotence of one's mate.

B. S. MATHUR (New Delhi)

Don't you think that a scholar like S. Radhakrishnan is wasted as a diplomat?

Who is wasting him? He is himself burning his wisdom as sentimental incense at Pandit Nehru's altar.

By naming your new den after a mountain won't you lead some folks into believing that you are a wild one?

That is it! I want to be left alone. That is why I am leaving the city and going to a lonely place.

Why is it that Indians are needed nowhere as experts?

They could have been used in Australia where

That is all the cloth Vijayalaxmi has got to hide her face in "Toofan", a social theme produced by Starlight Pictures.

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the birthrate is falling but then they dye the complexion of their product.

K. C. KAKKAR (Addis Ababa)

What type of marriage is most successful in these days?

For Addis Ababa, you should avoid local curly tops and take our national product.

T. P. MOHAMED (Ambarnath)

What will happen if Pandit Nehru observes weekly silence like Mahatmaji?

He will lose weight and the pigeon will become a sparrow.

S. N. SURYA NARAYAN (Munirabad)

If Russia lifts her Iron Curtain?

The curtain is not lifted, it is only shifted farther.

If beds could speak?

They do when they get old. But their story is an old boring tale.

M. G. DATT (Bombay)

You have seen enough of life in the big circles. What is its peculiarity?

That is where you judge me wrongly. I have never moved in big circles, never met a governor or a glamorous political leader, never shaken hands with a capitalist nor accepted his hospitality, never danced on society's polished floors nor sipped from its cut glass crockery because all along I have known these "big circles" to be composed of small and mean people who live in a tiny world of their own. On the contrary, I have been a street loafer absorbing knowledge which pavements provide, eating the dust of the roads and baking my skin with the generosity of the sun. You forget that till a few years ago, I was a dreadfully poor and starving orphan of society. Do you think that with a little success the orphan has got new parentage now? No, sir, I shall remain the same old street tramp, till Communism makes me a 'big circle' aristocrat.

M. S. VIKRAMAN (Bombay)

Regarding Ashok Mehta's recent comment that he does not find any "rational explanation" for the Congress scoring in elections, what have you to say?

Ashok is looking out for an explanation outside his Party office. If he searches inside, he might find what he is missing.

P. M. SUGATHAPALA (Wattala, Ceylon)

Woman is the root of all evil. Is it not?

Not unless the seed is sown by man.

D. C. SHENDYE (Bhopal)

I sighed as a lover and obeyed as a son. Shouldn't I end the suffering for all time?

Now live as a man and do your duty. Though she was not the heroine of your sighs, she is now the partner of your life and you owe her a duty to live and make her happy.

M. S. VENKATARAMAN (Poona)

Are you a heavy weight champion?

Yes, all weighing machines begin to palpitate under my weight.

What will happen if I come to meet you?

I won't meet you and you will go back. Very simple! Isn't it?

How to be in good books with Chandulal Shah?

Don't try! That man has only account books and you know how they change in these days of income tax pressure.

What is the meaning of a widow in America?

There are no widows in America. There are only divorcees.

Can Durga Khote dance?

Any one who can go to Russia on a courtesy visit can not only dance but also sing if necessary.

How to become a superman?

Read American 'Comics'. They teach you how to handle Atom Bombs in an armchair.

How to become a champion of champions?

That is a bad ambition. World beaters die in the gutters of life. Climb but don't measure the height above your head.

Can a window become a door?

Yes, when the husband surprises.

MAHENDRA KISHORE (Sahranpur)

Morarji defeated! What a shock?

Yes! It only proves that Indians can be misled by poisonous propaganda. Whatever Morarji's faults, he was the one man whom even the cads of Bulsar should have elected.

What is this Broadway, these Americans talk about?

That is their overlighted alley where they waylay unwary people and lead them into theatres to pick their pockets.

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Who is more busy: Baburao Patel or Pandit Nehru?

Pandit Nehru has time to talk nonsense six times a day.

Please let me know the birth date of "filmindia"?

4th April 1935. It was my 31st birthday.

H. G. VASVANI (Poona)

What is variety to a man of your age?

Life is worth living at any age and every age has its own colourful toys to play with. Do you, as a college student now, play with marbles and toys as you used to do when a child? You probably bring colour into your life by chasing Sindhi girls. My friend Pandit Indra makes his life colourful by quarrelling with his wife thrice a day in bitter Marwari words. He uses that lady as a medicine for his health.

Who generally starts a quarrel in your house: you or your wife?

Nirupa Roy has become a professional "goddess". She plays more roles than the deities themselves did. Here she is in "Bhakta Pooran", a mythological story directed by Dhirubhai Desai for Vinod Films.

It takes two to quarrel. In my house, there is only one-way shouting. My better half is a wonderful listener. She developed this art listening to the All India Radio which, according to her, is a greater strain than my nonsense in temper.

RAVINDRA SHARMA (Jullundur)

What would Americans have thought of Pandit Nehru if he had been born in America?

They would have branded him as a Communist and recited his Requiem Mass.

How far do you agree with Sardar Pannikar in his view of China not being Communist?

Pannikar likes to be sensational without being sensible. He is trying to catch our eye by being idiotic. If we listen to him, we shall lose our reputation as an intelligent people.

MANGHAN R. VASWANI (Jalgaon)

Can we speak to the dead?

Of course you can and without the fear of getting a dirty repartee.

What is a leg?

If it is a man's it is a half of the earth, if a woman's it is one frontier of heaven.

What is stomach?

That is an ungrateful pit which burns food and requires fuelling twice a day whether you beg, borrow or steal the fuel. And without the fuel it burns so bitterly that its red glow is soon reflected in your eyes.

S. R. SWAMY (Madras)

If Ram and Rahim become one, Mr. Patel?

But Rahim does not like vegetarian company.

What are rains to the farmer?

God's tears over the farmer's misfortune.

When does a woman beat a man hollow?

When she fills the cradle and makes the man feed both the mother and the brat.

Why is not Dalmia confessing of late?

He is busy vomiting profits.

N. K. JOSHI (New Delhi)

Do you know what is the significance of a necktie?

A necktie is a symbol of Christianity. It is a cloth cross round the neck which once distinguished Christians from non-Christians. Through centuries as the cloth took a neat shape and new colours, the tie became merely a neck decoration but it still remains a symbol of Christianity which many devout Jews scrupulously avoid even today.

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R. S. SAKSENA (Roorkee)

What is the difference between John Bull and Uncle Sam?

John Bull is the dog, Uncle Sam is the owner.

D. P. BUCH (Bombay)

I am Buch. How can the Indian government use me in the best way?

All the drain holes in our government are big enough to be national scandals. What is your size?

MAHARAJ KRISHAN (New Delhi)

What is poverty called in America?

It is called leprosy. People work hard and prevent the infection.

MISS S. J. AHMAD (Calcutta)

Can a man trust himself?

Exciting company in lonely spots shakes a man's confidence rather badly.

L. G. KESAVEN (Bombay)

What did Meena do to become a Hindu?

She first fell in love with a Hindu and then love did the rest.

L. G. NARAYANAN (Bombay)

Suppose our present ministers print a sufficient number of currency notes and supply every individual in India with a sum of Rs. 1,00,000 to make the country rich, what will happen?

That is what happened in Chiang's China and Mao came on the scene.

KRISHNA CHANDRA (Muzaffurpur)

What is the Congress going to do about the one crore Hindus left in Eastern Pakistan?

They have been written off as a bad debt. Even the income-tax allows this item then why not politics?

The Communists come to us and ask for food. If we refuse they threaten us with death and if we submit the police threaten us with punishment. We are thus harassed by the police at daytime and by the Communists at night. What shall we do under these circumstances?

Be Congressmen by day and Communists by night. That is how most of the Indians live any way, our nation not having acquired yet any particular political principles.

MOHAMMAD NASIM (Karachi)

In Pakistan there is no freedom of speech and no freedom of press. Eighty per cent people are illiterate and there is a scarcity of food. Pakistan's Constitution has not yet been drafted. On the other hand in India there is freedom of speech and freedom of press. India has its own Constitution and the first democratic elections have already been held. Now tell me Mr. Patel, isn't India better off than Pakistan?

I leave that question to be answered by Indian Muslims who dream of Pakistan as the last paradise on earth.

T. SOMASUNDAR RAO (Bellary)

Don't you like your son to go to Banaras and imbibe the culture of your ancestors and be proficient in Sanskrit?

He might merely learn to take "Bhang" like our actor Kanhaiyalal and make a fool of himself in public gatherings.

What are the prospects of a newly married Hindu couple spending their honeymoon in Pakistan?

They might get a bearded son.

C. J. DAVE (Bombay)

What do masses eat in India?

Faith—faith in moth-eaten altars and soap-box heroes.

Why is Maharaj Singh, Bombay's Governor, always available for inaugurations?

Isn't he paid for it?

T. N. RAMACHANDRA RAO (Tanjore)

Why has God created only two sexes?

God has created a third one in His drunken moment and made it only entertaining but forgot to give it a social purpose like our Indian pictures.

Are you interested in seeing me?

No! I am too old for the zoo.

N. RAMASWAMY (Poona)

What is the simplicity of Vasan due to?

An intellectual understanding of life and its struggles and rewards.

Name one of your unwelcome guests?

Every one is unwelcome when I am writing.

What is the track by which the British left India?

Circus track, because there are more Englishmen in India today than ever before and they are back in the old disguise of traders.

MISS K. P. RAJAMANY (Cannanore)

The American Embassy in India is distributing free of cost to all who want it, the "American Reporter", a weekly, in English and all the principal Indian

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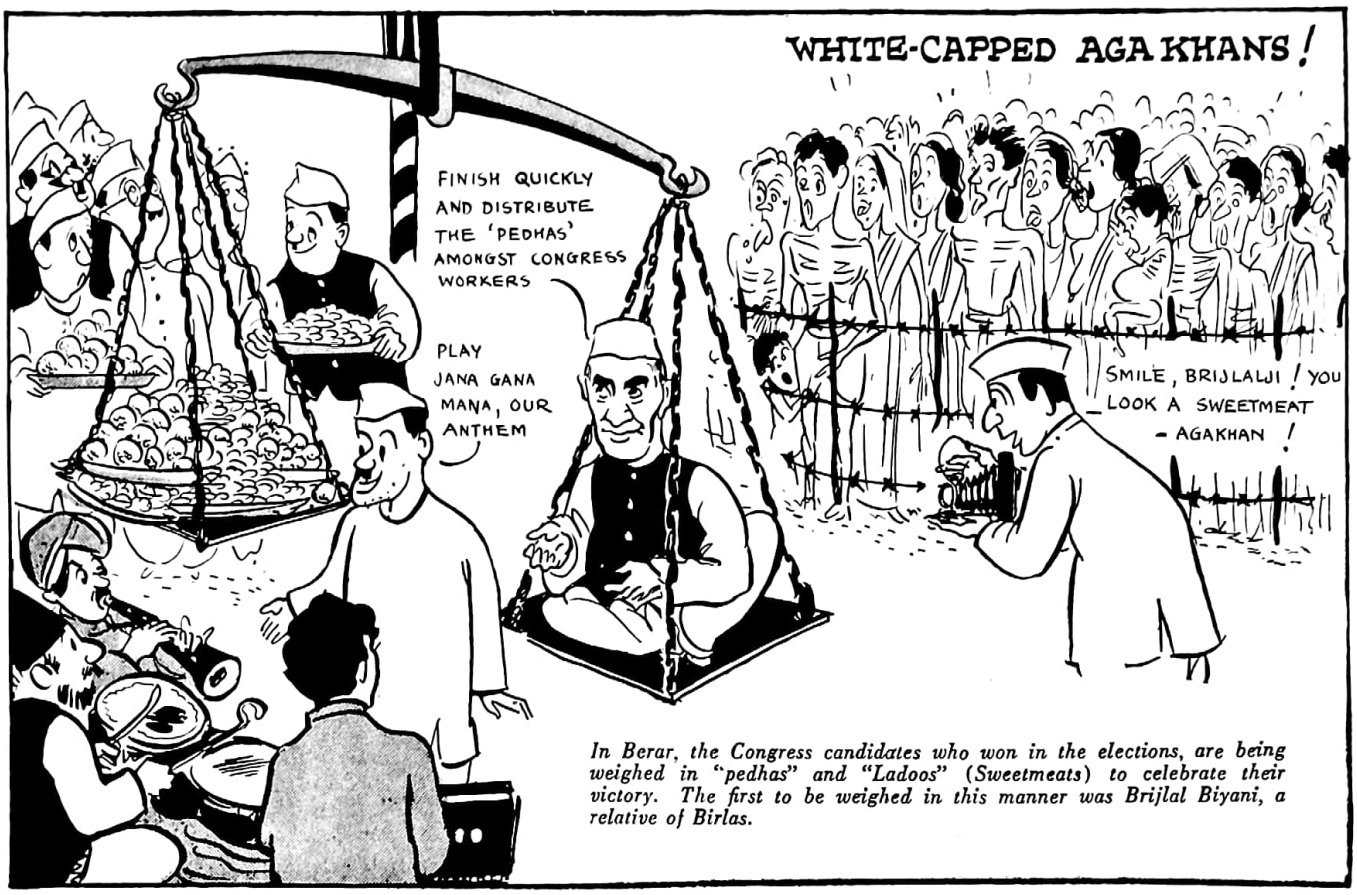

WHITE-CAPPED AGA KHANS!
FINISH QUICKLY AND DISTRIBUTE THE 'PEDHAS' AMONGST CONGRESS WORKERS
PLAY JANA GANA MANA, OUR ANTHEM
SMILE, BRIJLALJI! YOU LOOK A SWEETMEAT - AGAKHAN!

In Berar, the Congress candidates who won in the elections, are being weighed in "pedhas" and "Ladoos" (Sweetmeats) to celebrate their victory. The first to be weighed in this manner was Brijlal Biyani, a relative of Birlas.

languages. When our newspaper proprietors find it difficult to get newsprint how does the U.S.I.S. get so much of it?

The Americans are waging a cultural war in India to popularize American pictures, swim suits, toilet goods etc. and teach us the American way of life. What is a thousand tons of newsprint to the rich Americans who are short of nothing but intelligence? Only lazy imbeciles have time to read the stuff that is printed in this American rag which can be compared only with the Red rag circulated by the Soviets every week. I cannot understand why these foreigners are so anxious to convert us. Can't they be our friends without trying to change our culture, traditions and our way of life? Must they meet all human beings in their own disguise? Can't there be unity in diversity?

RAM CHARAN (New Delhi)

Can you spot out 'wet' places in dry Bombay?

Spotting is not necessary. I know them and so does every one, except the Congress ministers.

Would you illustrate the last stage of mental decay?

The election speeches of Pandit Nehru.

Which is the greater evil: brothels or bars?

Brothels! There is no temperance in disease.

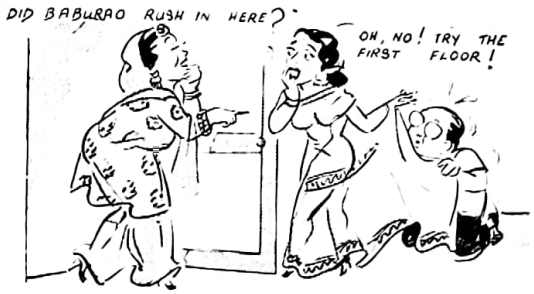
MISS VIDYA JAGANI (Jodhpur)

Had you any affair before your marriage? If so, do you dare to confess it to your life partner?

My wife is busy sorting out my present affairs. She has no time for old history.

What will you do if an actress chases you?

I'll run like hell, straight home and ask my wife to answer the door bell.



RAM SWARUP GARG (Ajmer)

What is your opinion about Shri R. R. Diwakar's work as India's Minister of Information and Broadcasting?

Diwakar is a good man with harmless intelligence and ineffective imagination. He would have made a good head clerk in the ministry but then they insisted on making him a minister. And like a good-natured vegetarian he agreed.

MISS PREM SOOD (Baroda)

Please tell me how many hearts did you break in your college life?

I had no college life and school girls have neither lungs nor hearts.

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A. P. RAJAMOHAN RAO (Dehra Dun)

If I were Nargis?

You would have Raj Kapoor on your conscience and that is not good company.

DYAL SINGH (Garkhal)

How did you spend Xmas?

I spent the Christmas seeing the Salar Jung Museum of art collections in Hyderabad. And never had I spent a better Christmas nor seen so much of beauty in a single museum.

B. R. DATTA (Kampala, East Africa)

Did you get any reply from V. Shankar, the I.C.S. boy, to your editorial of July 1951?

He kept quiet. You know the old proverb about discretion being the better part of valour.

R. C. SINGH (Lucknow)

What have Americans so far gained in Korea?

The grim realization that America has to be better armed before starting a third world war. Over 100,000 American boys died so far to prove this obvious fact.

P. D. GUPTA (Ajmer)

Do you keep poison in your house?

No one in my family is in a hurry to commit suicide as long as I am working and doing well.

UMESH MEHRA (Ludhiana)

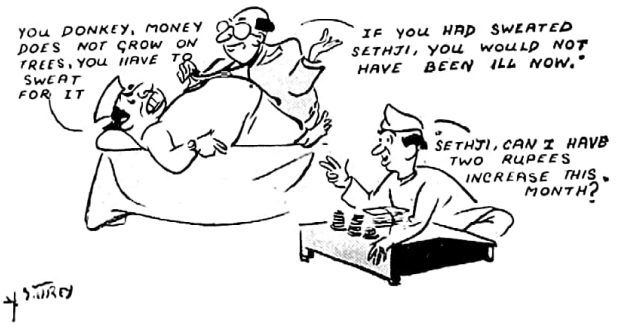
Why is the second child usually unwanted by the parents?

It often comes too soon—before the first one has stopped upsetting the nights.

S. R. SWAMY (Madras)

If men ran in the races instead of horses?

The winners would deserve their rewards better than many do now.


YOU DONKEY, MONEY DOES NOT GROW ON TREES, YOU HAVE TO SWEAT FOR IT
IF YOU HAD SWEATED SETHJI, YOU WOULD NOT HAVE BEEN ILL NOW.
SETHJI, CAN I HAVE TWO RUPEES INCREASE THIS MONTH?

Cut the coat according to the cloth?

But where to get the cloth? India needs new proverbs with Congress crooks ruling.

Does Teheran continue to be in the news?

The emphasis has shifted to Cairo these days. Wherever they see the crescent first, the moon-struck folks start trouble. Well, the British cannot complain as they are being taught their own tricks.

How exactly is Al Nasir earning his living?

His wife, Veena, works in pictures off and on.

Yashodhara Katju, a talented character artiste, makes "Apni Izzat", produced by Harischandra Pictures an exciting social picture.

Men are wearing printed bush shirts. What next?

Brassieres to bring up hollow chests.

N. V. R. SWAMY (Madras)

What is the reason that Nargis came all the way from Bombay to Vellore Hospital in south India for treatment?

I admire your imagination but use it for a better purpose. Our country needs people with some imagination.

MISS NALINI S. MISAL (Nagpur)

I smell something between Vijaylakshmi and Premnath?

That may be an old smell which is taken as a perfume in a marital bed.

NARINDER NATH KOHLI (New Delhi)

And so, only 40% voted in New Delhi!

The remaining 60% proved traitors to their country. The damn fools!

NARINDAR KUMAR (Calcutta)

Why most of the Marwaris are also having lady typists?

Money gives a new edge to even a Marwari's sex. Nowadays we see many young Marwari boys taking alcohol, eating beef and dancing with Anglo-Indian girls on club floors. Their parents never even dreamt of these things.

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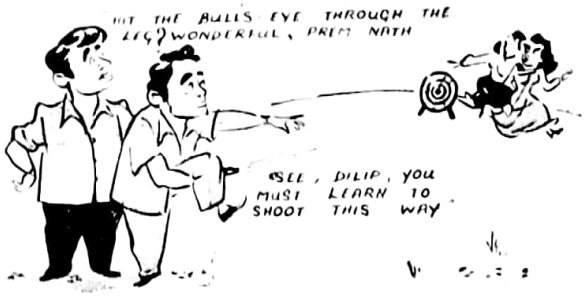
THAKUR T. ADVANI (Bombay)

What can we expect from Chandulal Shah in "Papi"?

A list of sins he has seen and committed. It will be interesting to sort them out.

Is Dilip Kumar a good marksman?

He missed the bull's-eye twice. Unless he learns some trick shooting I don't think he will hit the target.



JAYANTILAL K. VAGHER (Surendranagar)

In India 90% of the people live in villages and 90% of the doctors practise in towns. What a tragedy!

Medical profession is no longer a mission of mercy, it is a business these days and doctors live where they earn more. Industrialize our villages and doctors will rush to the villages in a day.

D. S. R. MURTHY (Munirabad)

No God, no prayer, no cleanliness in eating, drinking or living! What religion do these Brahmin priests have?

Can people who pimp between man and God have a religion? These parasites eat man and God both.

MISS S. P. CHANDRA (Bangalore)

I wish I was born as your Moti. He is luckier than most of us.

He is, because I work fourteen hours a day. Why don't you try hard work as an antidote for hard luck?

RAJINDER LAL (Simla)

Is Mr. Chester Bowles a sincere friend of India?

He is trying to be different from the previous man. Give him a fair chance to prove himself one way or other.

E. R. VAIDEHI (Chingleput)

Is it worth my while to fly a thousand miles to see Baburao?

That is a matter of taste. Another one from the south also travelled a thousand miles to see me and then settled down in my home for good.

P. KRISHNAMURTI (Madras)

Although "Sansar" is only a Hindi version of "Samsaram", how is it that the two reviews in "filmindia" are so dissimilar?

Two different persons reviewed the two different versions. The reactions of both need not necessarily be the same. Besides, I am told that the Tamil version was pretty poor stuff in comparison with the Hindi one. In "filmindia" the reviewer is always given full freedom to write honestly even if he disagrees with me and the rest of the world. The review of the Hindustani version was written by me.

MISS APARNA CHATTERJEE (Bankura)

How is it that monkeys like Raj and Dilip are considered handsome by many young girls?

We are in Ram Rajya. These are little 'Hanumans' of the day.

Who is your God?

In their flight, thoughts hover round the Infinite but they settle on earth upon the symbol of Lord Shiva.

V. S. IYER (New Delhi)

Can you give me one good reason for Prohibition?

I can give you a hundred good reasons for abstinence but not one for Prohibition. Abstinence is an individual virtue, while Prohibition is a state tyranny.

A. PUSHPA (Secunderabad)

Supposing I am the last woman and you the last man on earth?

That is not an attractive proposition for heaven on earth.

Where is the "jam" in the Jam Saheb?

It is in his little head. He has jammed quite a few tricks in there and you can see his eyes popping with the pressure behind.

Shashikala gets few pictures these days but here is a role, in "Sangam" produced by Rajhans Pictures, which will bring her into limelight again.

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In some of the greatest masterpieces of the film world, playing its silent role as an ideal negative film is the GEVAPAN 30—TYPE 164. Whether used in the studio or for outdoor shooting the GEVAPAN 30—Type 164 produces rich shadows and excellent definition which give plastic beauty to the picture. An ideal density curve (short toe), high sensitiveness, fine grain and wide latitude are its other inherent advantages.

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GEVAERT

SHYAM SUNDER NAYAK (Jabalpur)

Which is the most anti-national institution of India?

The Muslim League in Madras! It will rewrite history one day.

How wide is your general knowledge about film producers?

I have particular knowledge about our film producers. General knowledge won't be quite effective.

The other day I saw some beggars extracting money from people with the help of another beggar's dead body! What would you call such an act?

Showmanship is an integral part of every business. Didn't the Congress government levy an entertainment tax?

MY HUSBAND IS DEAD PLEASE GIVE SOMETHING FOR HIS FUNERAL
LARGE CROWD! I MUST CHARGE AN ENTERTAINMENT TAX AND PAY FOR PROHIBITION

A. RASHID BUTT (Karachi)

What, in your opinion, can be the best memorial to Liaquat?

Islam does not believe in creating altars over the dead. Forget Liaquat! He did his job and departed. Think of the future. An unknown cradle is more important to a nation than a famous tomb.

Muslims prove better goondas than Hindus!

That is an historical truth you have uttered. I concede you the point.

What bitter lesson did the English teach us?

They made you and me step-brothers and orphans in our own home.

Is Nadira an inspiring beauty?

She is a charming young woman—a bit talkative though.

Do film producers criticize you secretly?

Criticism requires an open and intelligent mind. Abuse does not.

Give me a bit of your ulcer, O Lord and master of wit and humour!

There is pain in that ulcer, Rashid, and in pain there is only prayer.

Isn't Raj Kapoor's offer of appearing in Motilal's film for a rupee and a half the greatest co-operative gesture?

At that ridiculous price it is charity which no self respecting producer should accept. I think Raj insulted a great artiste and in doing so defined his own small stature.

In what way does Indian democracy differ from Pakistani democracy?

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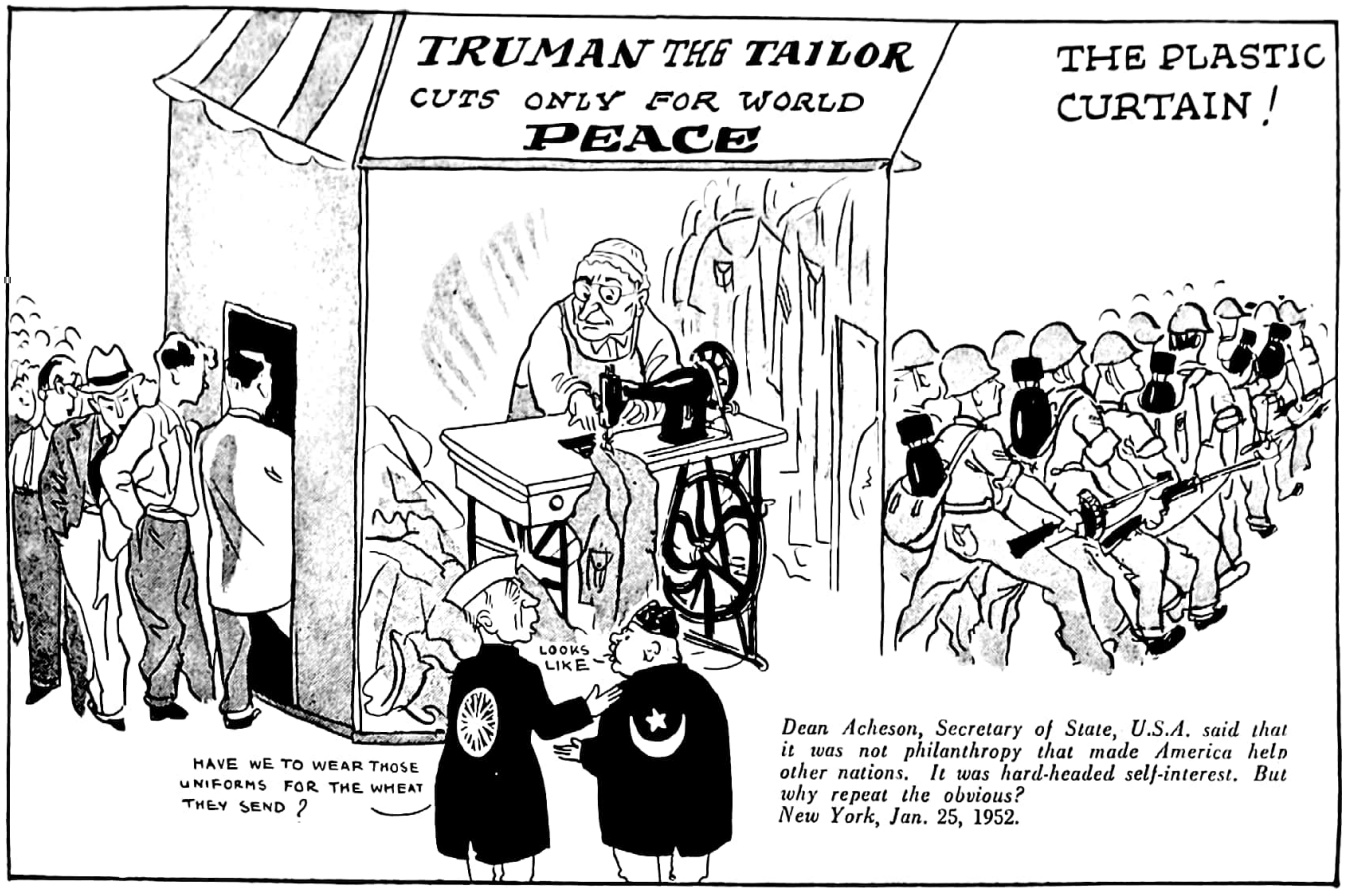

Dean Acheson, Secretary of State, U.S.A. said that it was not philanthropy that made America help other nations. It was hard-headed self-interest. But why repeat the obvious?
New York, Jan. 25, 1952.

In Pakistan democracy is a private charity. In India it is a constitutional right of every citizen.

Who is the greatest enemy of Pakistan?

The hatred with which you sprinkled the foundation of your state.

How have Hindus been educated by Maulana Azad, the bearded Muslim Minister for Education in India?

He kept them at the British level of illiteracy and helped Nehru to perform a miracle in the recent elections.

Should one believe in saints?

If they kindle faith in you, it is worth lighting a small lamp within.

Who is the fittest Indian to represent minorities in India?

There are no minorities in India. Ours is a secular democracy in which any community can yell as loudly as it wants to without offending the others.

Why don't Indians obey their national leaders?

What did the Congress victory in the elections prove—obedience or disobedience—and in the very first democratic experiment?

What does a woman expect after marriage?

She expects and gets, and gets and expects.

M. K. SRINIVASAN (Hospet)

I don't like this Vijaylakshmi Pandit. She looks conceited. Doesn't she?

Both the Nehru sisters give the same impression because their noses are stuck like that. And they haven't the effeminate smile of their famous brother.

K. B. LALL (Gwalior)

What happens when Chandulal Shah meets the editor of "filmindia"?

Chandulal lies and the editor smiles.

H. S. DORASWAMY (Mysore)

Do you believe in words?

Not in the impotent words of Nehru! I believe in words that build or destroy, words that heal or hurt, words that create or kill, words that soothe or scorch, words that cure or infect and finally words that win or lose. My words must have a definite edge, whatever their purpose.

There's always a tomorrow!

But the time is now.

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Only horses run at Mahalakshmi?

Society fillies and mares also run in the enclosures.

Do old men cheat?

Almost always! Age makes them clever and cunning.

Tell me something about the great personalities you have come across?

I have not met a single great personality yet. You don't expect them to call on me. Do you? And I am too busy with my family bakery to go out chasing.

Does Nehru play good cricket?

He did some bodyline bowling in his election campaign. And that was not good cricket.

Is the future of India rosy?

Like a red rose.

Are you a man of moods?

That is the excuse women around me give for their mistakes.

Do you like the American way of tailoring your suits?

95% people in America use ready-made suits and their tailoring is rotten. The general tailoring in India is much better.

Who is the crack jockey of Western India?

Pandu Khade! But he cracks quite a few jokes in the saddle which racegoers don't appreciate.

Has Madhubala ever penetrated into the heart of a jungle?

Yes, she did once and met a bear and ran away. She has not yet recovered her breath.

Have you an ear for classical music?

I am wedded to classical music the rest of my life.

Do snakes bite women?

They do but I don't know what happens to the snakes afterwards.

Are there vultures in Korea?

No, only Americans!

What are your views on that popular American magazine "Life"?

It is a stupid magazine with nothing in it for the intellectual. Its tremendous circulation in America provides just the proof that one needs of the intelligence of an average American.

JAGDISH PRASAD JAIN (Hapur)

Shantaram says: "Just as the standard of our films has fallen down during the last eight or ten years, the standard of film criticism has also gone down". What do you say?

Never does a man look so small as when he tries to look big. That is the tragedy of Shantaram's life.

M. L. GOHIL (Nairobi)

Have you seen "King Solomon's Mines"? What is your opinion?

It is a fraud in entertainment.

K. AMULU (Proddatur)

Do you know that there are 48 names amongst Telugus for each woman?

For some, that is a wide enough range for practising virtue. Is that why the Telugus want a separate province of their own?

When do women meet men face to face?

Face to face from head to foot after marriage. Women are not scared my dear.

Is Munshi a vegetarian?

Absolutely! He doesn't like bones in women too.

Where can I see pythons?

Well, we have some big and black ones in the film industry. They eat everything—from critics to cars and from silver to stars.

How many kinds of partners are there?

Three—in bed, business and bluff.

Why don't women have pockets on their cholis?

Isn't the choli a pocket holding the goods? What is the sense in heaping more?

Do you follow the footprints of the great?

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No, because one day they suddenly disappear and leave you without a destination. Besides the last footprint on the sands is so sick and deathly that you don't feel like looking back. And the next one, is of course, invisible.

ISHWAR V. MAHBUBANI (Bombay)

Why didn't a single person from the entire film industry stand as a candidate in the general elections?

Film people are intelligent and practical. They measure time with money. They can buy politicians when necessary.

S. MYTHILI (Madras)

Will it be possible to get for any price the stone that hit Morarji on 17-12-1951 at an election meeting?

Why don't you bid for the three bullets that hit Mahatma Gandhi? They will soothe your soul more.

MISS S. INDIRA (Madras)

Do Vasan and Pandit Indra make a good team?

Together they have produced four greatest money-spinners of India and in a row. Can there be a better certificate for the Vasan-Indra bracket?

C. R. NATARAJAN (Poona)

So far as you have seen the disarmament proposals of both America and Russia, which one in your opinion is the most practicable?

Russia is arming behind an Iron Curtain, America behind a plastic curtain. And both are giving curtain-lectures to each other on disarmament.

MISS G. CHETTICHA (Mercara)

When food runs short in your place do not let your hope run short too, but fly to Coorg with family and dependents and you shall be fed reasonably until the birth of Communism.

As I don't accept charity, how do I pay you back? A rich, old lady in America gave me a similar offer and wanted me to marry her in return. I left Philadelphia before dawn. Anyway, many thanks for the offer.

K. L. KUMARI (Poona)

Do you know why Poona streets are named after week days?

Poona was once upon a time a city of Peshwas and parasites. The parasites divided the city into parts and named the parts after different days for their predatory exploitation. These parasites were called priests then.

R. SANKARANARASIMHAN (Madras)

Is it true that in Egypt Nalini was mistaken for a boy?

Ashok Kumar seems to be under the same delusion seeing the time he spends with her as a pal.

In America even coolies spurn Communism. How come?

Inspite of a sale of 54 million copies of newspapers every day, Americans are not an intelligent people. They see ghosts in all shadows. That is a pathological result of flatulence due to excess of food and wealth.

PROBHAT C. BORKAKOTY (Dibrugarh)

Is it my bad luck that I was born in a middle class family?

I was born in a poor farmer's family and moreover belonged to a gipsy community. I was brought up in a step-mother's home and had scanty education. Did all that stop me? Leave your home town and neither your family nor your environment will stop you from going ahead.

How will you prove that the earth is round?

Why should I prove that? I want to prove that it is not slippery by standing firmly on it as long as I am destined to.

PREM G. BHAYA (Poona)

Why have we the smallest national income in the whole of the world?

Ah, the favourite of millions is in trouble—romantic trouble once again. Meet Kamini Kaushal in "Ansoo", a social story produced by Famous Pictures.

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Because we accommodate the largest number of lazy loons in the world.

How many film actors can boast of good housewives?

Most of them have good housewives but not good homes because it takes two to make a good home.

What do you think of those journalists who earn their bread simply by criticising you?

So long as they earn a living, they serve the nation.

Please say something about your Prince of Wales?

He is a prince without Wales.

Why has Bengal lost its importance in film production?

The leading Bengali artistes and technicians have deserted their "Sonar Bangla" and are chasing gold in Bombay.

R. C. MADHURAJ (Bareilly)

What would lovers do if there were no nights?

They would close their eyes and the world would be dark. Love is a lunacy anyway.

MISS SAROJINI DAS (Tandikul, Orissa)

What can I do for my idol J. P. Narayan?

Break the idol and throw it into a street gutter. Idol worshippers have brought this land to its present pitiable state. And even at idol worshipping Jaya Prakash is a damn poor choice.

T. K. SHAHANI (Bombay)

Car dealers don't advertize in "filmindia", though film people buy most of them. Why?

Goods that can be bought with blackmarket money don't need an advertisement.

MRS. T. S. SAMEER (Bombay)

Our village women oscillate between gestation and lactation. What about the city women?

They shuttle between two ends, gesticulatory and lachrymatory. They laugh in the ball rooms and cry in the bedrooms.

MRS. VIJAYA MADHAVAN (Kadirur)

Are you fond of kiddies?

Between the ages of two and four and if they are chubby Chinese.

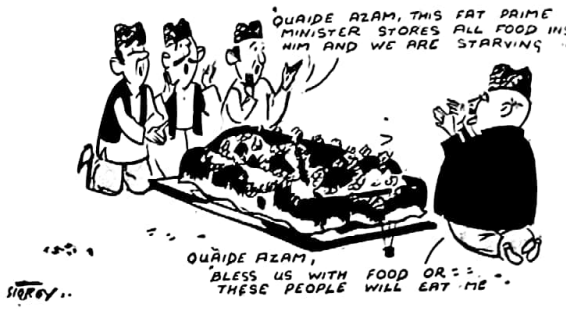
A mother's love is always true. Isn't it?

No! The world has more foolish mothers than wives. Mothers rarely love wisely.

T. S. RAO (Bellary)

Why has Pakistan not sent any food gifts to India?

Pakistan has run short of rice and wheat and will herself require food gifts from America during 1952.


QUAIDE AZAM, THIS FAT PRIME MINISTER STORES ALL FOOD INSIDE HIM AND WE ARE STARVING
QUAIDE AZAM, BLESS US WITH FOOD OR THESE PEOPLE WILL EAT ME
SORRY..

I will give a quarter of my life to see you an M.P., half of my life to see you a minister and three quarters to see you a Prime Minister. Any hope?

That is murder and suicide in the same breath! Don't kill me and destroy yourself to make me a saw-dust Ceasar. I have better things to do than the stupid jobs suggested by you.

K. S. CHARI (Nellore)

What is Bombay most fertile in?

In illicit opium, liquor and babies.

What does Dr. Ambedkar see in his defeat?

Unless he is blind with rage, he should realize that the old days of British-forged methods of demagoguery are over.

Between Rajaji and yourself, who is more witty?

Rajaji's stock ran out and he retired.

BUT I COOK THEM DIFFERENTLY THEY TASTE CAUSTIC.
WITH THE DEAD AND STARVING I HAVE NO WIT AND HUMOUR LEFT YOU TAKE OVER, BABURAO

Is Sher-e-Kashmir a striking personality?

Striking? That man has such tall claims that he hits our eyes and stomach both.

Why does Islam permit a Muslim to have four wives?

In a missionary religion like Islam women, whose privilege it is to multiply, become the best prizes of conversion. And a woman can be converted in bed. That may be one of the reasons for the 4-wives-wide bed. And in that space you can also throw a couple of them forcibly without hurting them.

Why doesn't Nehru win over America by making Vijaylakshmi our next president?

Isn't it more important to win over India first?

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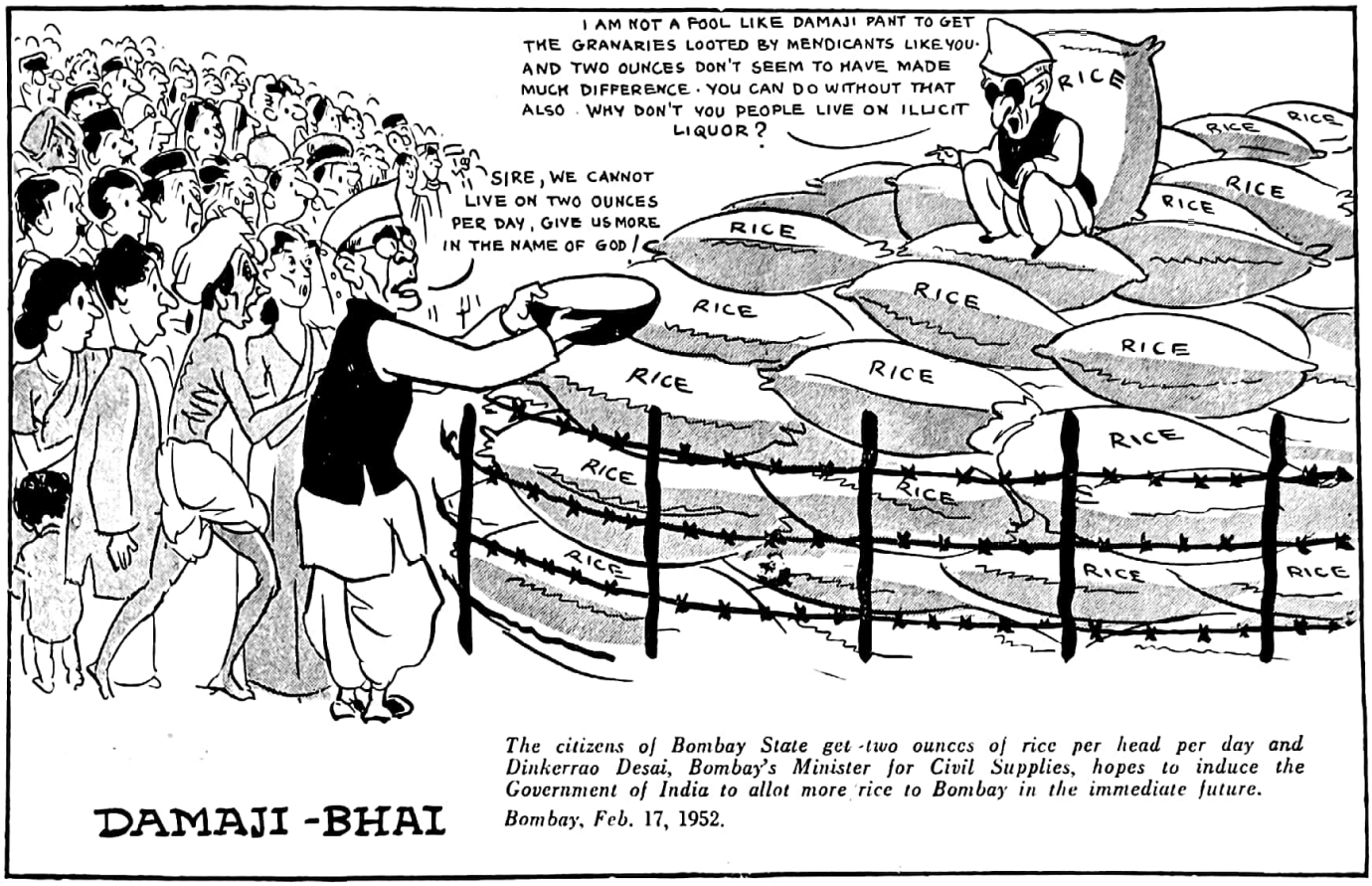
I AM NOT A FOOL LIKE DAMAJI PANT TO GET THE GRANARIES LOOTED BY MENDICANTS LIKE YOU. AND TWO OUNCES DON'T SEEM TO HAVE MADE MUCH DIFFERENCE. YOU CAN DO WITHOUT THAT ALSO. WHY DON'T YOU PEOPLE LIVE ON ILLICIT LIQUOR?
SIRE, WE CANNOT LIVE ON TWO OUNCES PER DAY, GIVE US MORE IN THE NAME OF GOD!
RICE

DAMAJI -BHAI

The citizens of Bombay State get two ounces of rice per head per day and Dinkerrao Desai, Bombay's Minister for Civil Supplies, hopes to induce the Government of India to allot more rice to Bombay in the immediate future.
Bombay, Feb. 17, 1952.

You are not one of those who quarrel for laurels?

I want only money for my labour. I will buy my own laurel.

MRS. D. S. LAKSHMI (Sagar)

Do mere arguments win a woman?

Not after honeymoon!

T. GORDHAN (Rotorua)

Should lawyers be sworn like witnesses?

It is not right to make their bread more difficult. Life is hard enough without one having to swear at every step.

K. PONNUSWAMY (Poona)

Mr. Patel, how do you make amends for getting angry with your menials?

I have no menials in my house. I have the usual people doing different jobs but they are not labelled as "servants" in my home. Each has the designation of his work and he is called by his name. My home is a co-operative society where every one, including me, works for his living. Minor mistakes are overlooked, major faults are pointed out. Silence is the only discipline which I expect in a house where intellectual work is done for a living.

Can any of the Indian languages become the international language one day just as English is today?

Language walks in the wake of territorial conquests. India has no territorial ambitions. She bought peace by cutting off her arms.

R. M. UPADHYAYA (Rajkot)

The South has turned Red. How many years will it take to infect the whole country?

One more dose of Congress rule—the same poison that we had in the first four years of freedom—would make the whole country Red. The Congress is mainly responsible for Communism in India.

R. L. KAPOOR (Ferozepore)

What is the secret of your success in dealing with women?

I never deal with them. I let them deal out and I always get the trumps. Women can never shuffle well with their emotions.

S. R. MHATRE (Bombay)

If India loses Kashmir?

We shall get a foreign ambassador in Sheikh Abdullah. That way India always gains, never loses, even though we pay heavily for our gains.

T. N. KUPPUSWAMI (Poona)

I read two or three of Nehru's books. I don't find time to read all his voluminous writings. Please tell me in short what he wants to convey?

Nehru is a rambler in thoughts and a waster in words. He only wants to prove that he is also a great writer as he imagines himself to be a great scientist, a great statesman and a great what-not. Nehru is only a small lucky man with a very fascinating smile.

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Visualize a parliament of independent candidates?

It will look like a Municipal cattle-pound for stray dogs, sheep, goats, bulls, cows, horses and donkeys.

R. N. S. SARIN (Agra)

What are the reasons for the success of Communists in the Travancore-Cochin State?

The cactus of Congress corruption growing in the natural soil of the poverty of the people. No one becomes a willing Communist, Communism being the extreme alternative.

GURUNATH BHALCHANDRA (Bombay)

Is the Gujarati language in a danger of extinction?

Not as long as the rupee is in circulation.

Is M. D. D. Gilder a good doctor?

He is a specialist in the diseases of the heart—an organ about which doctors know more after it has stopped working. As long as it works medical diagnosis is either good or bad guess-work.

MISS G. P. BELGAUMWALLA (Bombay)

Say in just one word the future of India 20 years hence?

Mongolian!

K. L. KHANNA (New Delhi)

Are the present troubles in Iran and Egypt due to popular nationalism or political opportunism?

Political opportunism plus religious fanaticism. This is another wave of Islamic imperialism.

Do you see any chances of success of the rhythmic method of birth control in India?

The cows in India don't look at the calendar nor can the bulls count the dates.

"I SPENT FOR THE WEDDING SHE IS MY WIFE AND NO ONE IS GOING TO TELL ME WHEN TO GO TO HER."
"CONSULT THE CALENDAR BEFORE YOU GO TO YOUR WIFE."
"WHAT A SHAMELESS DOCTOR!"

MAHADEV RANKAVAT (Bikaner)

Is God peace loving?

Heavens, no! He is a perfect war-monger. Look at the destruction He causes with His elements! The Supreme Artist that He is, His hands itch constantly to create new life and He needs a constant supply of debris to practise His divine art.

E. R. VAIDEHI (Chingleput)

Do you know the difference between "Iyer" and "Iyengar"?

The Iyers worship Shiva and believe in the austere philosophy of Shankaracharya while the Iyengars worship Vishnu and follow the devotional teachings of Ramanuja. Apart from this basic difference, I think the Iyengars have more beautiful women in their group than the Iyers. Beauty always needs a more liberal and colourful environment to grow and blossom.

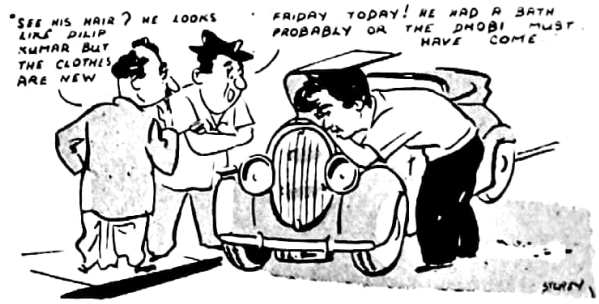
Can you run "filmindia" on a no-profit-no-loss basis?

That is how it has been running since we got freedom. Thanks to the vagaries of our government in granting import licenses.

P. VENUGOPAL (Tellicherry)

I nominate Dilip Kumar as the worst dressed film star.

But on the days he takes a bath, he has a new shirt and trousers.


"SEE HIS HAIR? HE LOOKS LIKE DILIP KUMAR BUT THE CLOTHES ARE NEW"
FRIDAY TODAY! HE HAD A BATH PROBABLY OR THE DHOBI MUST HAVE COME

MANU G. BHAGAT (Bombay)

Is Miss Ursula Thiess beautiful?

She is an attractive woman and a beautiful mother of two children.

What is the Congress victory in the recent elections due to?

Impotent opposition and the fear of Communism.

Don't you feel sorry for Dr. Ambedkar's defeat in Bombay elections?

No! He deserved his defeat. A man who drafted India's Constitution is not expected to indulge in silly and irresponsible prattle. Nor is a politician of Dr. Ambedkar's wisdom and experience expected to make wrong alliances merely to serve political ends temporarily. Even politics must have some dignity and principles.

K. Ahmed Abbas says that there are no beggars in China under Mao's regime?

This is because of the uniformity in the national dress of the Chinese. It is difficult to tell.

KUMARI BIMALA SHRIVASTAVA (Arrah)

What does the birth of a film journal mean?

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Nasir Khan discovers how quickly Nutan can be a quitter in "Shisham", a social story produced by Aneel Pictures.

It ends by being another compliment to "filmindia". Our film periodicals prove only one thing that "filmindia" is the best magazine in India.

Isn't India nearer to China than to America?

China is nearer to India than America is. And these days China seems to be very much inside India.

S. R. SINGH (Kanpur)

Have you a friend in every film studio?

Yes. He reports what happens in other studios except his own.

G. J. MIRCHANDANI (Bombay)

Why don't you try 'Vitex' on your bald head?

The man who manufactures that stuff does not need a hair brush himself.

T. K. RAGHAVAN NAIR (New Delhi)

Who is not afraid of the future?

I am not, though I know it is going to be as red as blood.

Our government is full of plans for the future?

We have a pregnant government. You will have to wait for the abortion.

R. RUPAINDER RAO (Hyderabad Dn.)

You do have faith in Sai Baba. Haven't you?

I have been asking myself that question for years but I have not found an answer.

K. SRINIVASAN (Bangalore)

Why are not film stars in India given the same social status as stars are given in most of the leading countries?

Film stars in Indic have all the social status they want. Only the other day they were received at Raj Bhawan by the Governor of Bombay. Many of them are often photographed with Pandit Nehru and other ministers. What more social recognition do the stars want?

K. M. RAO (Calcutta)

Operation successful but patient expired!

That is how Nehru summarizes the Congress rule during the last four years.

K. VATSALA PARTHASARATHY (Bangalore)

Is there a possibility of Miss Nargis becoming a spinster like Miss Gohar?

Every chance! They get married on the screen so many times that they have no new words and situations left for their own marriage.

MRS. NALINI M. KATVI (Bombay)

Was Shaw greater than Shakespeare?

He had a bigger beard. That is all.

Is Mr. Dange a shameless liar?

Communism believes in what Pope wrote: "Honour and shame from no condition rise; Act well your part: there all the honour lies."

Did Abbas find slums and beggars in China during his recent tour?

Abbas found nothing in China except what he wanted to.

What is Morarji to Baburao Patel now?

Minister or not, Morarji will always be my friend. I like the man more than the minister in Morarji.

What does a wink of a pilot mean to an air hostess?

It means an invitation to his cockpit—to smoke and gossip.

C. RANGIAH (Secunderabad Dn.)

In a mammoth gathering of one lakh persons on the Madras Beach, N. S. Krishnan, film comedian of Tamilnad, declared that he has just returned from heaven —U.S.S.R.?

That man has a sense of humour. And why not, with a hundred thousand congenital idiots rushing to hear a clown!

VASANT VIGHNE (Nagpur)

Pandit Nehru criticizes Jan Sanghaites but not the Muslim Leaguers?

Honesty is always criticized.

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M. S. LULLA (Bombay)

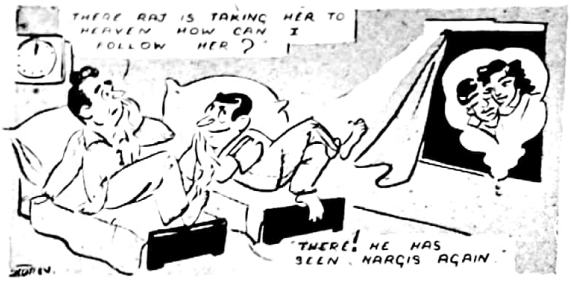
Can Cochin lay claim to being called "Venice of the East"?

Venice is a dirty, stinking town. In comparison Cochin is a paradise.

P. C. CHATURVEDI (Delhi)

How should bachelors be taxed?

Their nights are taxing enough. Why not leave their days alone?



SUBASH J. RELE (Bombay)

Who is greater: Stalin or Truman?

Stalin! He caters for hunger, the other one looks after constipation.

What is extraordinary about Dr. Amul Desai?

His height! For the rest he is a man from Bulsar.

What does Allah mean to a Hindu in Pakistan and what does Ishwar mean to a Muslim in India?

Allah saves life in Pakistan while Ishwar cooks food in India.

Did Morarji Desai learn anything from his defeat?

We'll know about it in the next five years.

Who is more enterprising: Shantaram or Kardar?

Kardar! He produces more pictures in a year than Shantaram does. And better and more artistic pictures in less time than Shantaram needs.

Wish I could steal into the Nizam's harem?

To meet a hundred old mamas? Are you such a damn orphan?

What is Kishore Sahu's latest discovery?

His wife's brother—a tall pipe-sucking guy called Keshab Panday.

Why is A. R. Kardar so anxious to stay in India?

Kardar has a beautiful wife and six lovely daughters. He wants them to be safe and happy. Where else can he live except in a secular state without religious fanaticism?

What has Bulsar gained by Morarji's defeat?

It has acquired a bad reputation as a vindictive and unreliable town.

Why are the Parsis so anti Indian?

Don't judge a whole community by a few journalists.

Is Raj's life more successful than Prithviraj's?

Life has to be assessed at the end not in the beginning.

Madhubala wears the Maharashtrian fisher-woman's dress in "Nadan", a social story produced by M. & T. Ltd.

Has Chandulal any rivals?

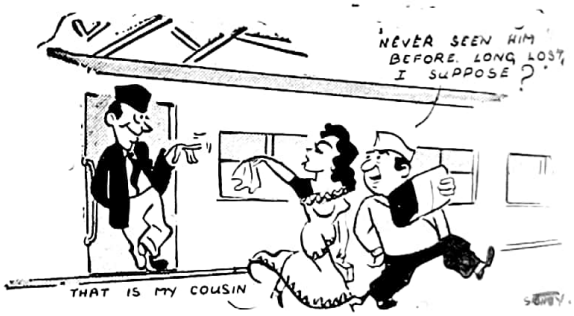
Oh no! He does not possess anything so rare.

What are your views on fishing?

I never form any views unless I see the fish. I like fine and fresh fish before I fix a bait on my hook. I am rather a fastidious angler that way.

How far can a train romance go?

Not beyond the terminus. The husband takes over after that. Only married women indulge in this romantic interlude.



Old men have false teeth?

And false smiles vitiated by cunning and experience.

Does Pandit Indra's poetry collect coins these days?

Coins? It has built a mint for Producer Vasan.

Why do prostitutes avoid pregnancy?

The womb requires another to light it up but the stomach burns by itself all the time. And an everburning fire needs constant fuel.

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Does Dilip lack anything?

He lacks sincerity of purpose. The boy is drifting in life.

What future has Mudgal?

A man with his past has no future in India. He should go back to America.

Does Income-tax Officer Jadhav overwork these days?

Not during office hours.

Where is Pali Hill?

It is on the North-western end of Bombay—15 miles from the Income-tax office. It is only half-an-hour's run by car.

Who is Sher-e-Bombay?

Bombay is a civilized city and not a jungle like Kashmir.

Suppose I elope with your daughter!

You will have all my sympathy. In my spare moments I may even pray for your soul.

Can Kardar dance?

Only when the Custodian General of Evacuee Property plays the tune.

Can Suraiya swim?

She doesn't have to. She can float.

RAJ. A. CHHUGANI (Poona)

No money! Will you oblige?

Apply to Chintaman Deshmukh! He looks after the printing of new currency notes.

How much does Raj Kapoor get for a single picture?

A lakh and fifty thousand, I guess!

When do you hate money?

Never! I know how to use it well.

MRS. RAJANI DEVI (Bombay)

What does mother's milk contain these days?

Nicotine, alcohol, lipstick and rhumba!

K. KAMALA (Poona)

When is religion for sale?

When you buy a state with it and blackmail your neighbour.

What is this noisy "Radio Goa" doing these days?

It is out on an aerial conquest of India.

If India had a dozen more of Pandit Nehrus?

India would have to be renamed Babel.

What happens when beautiful women get ugly husbands?

Neighbours live in their windows.

What happens when Pandit Nehru removes his Gandhi cap?

We see our fate reflected in his bald top. That head is the crystal of our fortune in years to come.

What does Mao Tse Tung think about India?

Ahmed Abbas and Rusi Karanjia tell us that Mao loves India more than China.

What is religion to a beggar?

There is bread in a beggar's religion in India, though the shape of the bread differs with the words "Allah" and "Bhagwan".

K. GOPAL (New Delhi)

At what place should one kiss a glamour girl?

Her photograph is the safest. Choose any spot you like.

India's finest actress, Geeta Bali, makes "Jaal" an interesting social story. The picture is produced by Seth Fatehchand and directed by Gurudutt for Filmarts.

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PURAN BATRIA (Agra)

Is K. L. Gauba a Hindu or a Muslim?

He was a Hindu once and a Muslim once. I don't know what he is now.

Who is the real founder of Pakistan: Iqbal or Jinnah?

The Muslim living next door to you.

K. S. RANGANATH RAO (Nagpur)

What did Durga Khote bring back from Russia?

A blush which she exhibited in Bombay recently when she bemoaned the reception given to the Russian delegates who came for our International Fools' Festival.

Many college professors are reading "filmindia". Strange indeed!

What is strange in showing good taste and learning new things?

Won't you please tell us the names of the parents of Baby Tabassum?

A. N. Dey is the father and Asghari Begum is the mother. Tabassum is a blossom of Hindu-Muslim unity.

J. S. SHARMA (Jodhpur)

Reports say that many film stars did not use their right of franchise. Why?

Because most of them are Muslims.

Will the Congress President Pandit Nehru be able to purge undesirable elements from the august organization and fulfil his election promises to the country?

No! That man bluffs with good intentions and then gropes for his way in temper. His job was to win the elections. He has done that. Nehru is not a good leader, he is a fine lieutenant.

MISS NIRMAL (Mercara)

How to make truth attractive?

Tone it down with tact or gild it with humour. Unalloyed truth is a deadly poison.

DHAVAMTHI (New Delhi)

Is it due to Russia that U.S.A. is not using the Atom Bomb in Korea?

The Atom Bomb will start the third world war for which America is not yet ready. Have patience and you will see the coloured races atomized.

MISS MAY FERNANDES (Bombay)

Now that Morarjibhai has been defeated in Bombay, will Prohibition in Bombay go?

Morarjibhai's success or defeat has nothing to do with Prohibition. Prohibition was an integral part of the Congress manifesto in Bombay and

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A unique 5-valve 3-waveband Table Receiver for A. C. Mains. Fitted with all-glass valves, edgelit scale with twin pointers and H. M. V. 10½ elliptical loudspeaker. Handsome cabinet finished in figured walnut.
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people elected the Congressmen with open eyes and after a full warning. They have no right to complain now.

Did you build castles in the air?

Of course I did. And then I sweated like a devil to put foundations below them. You know those castles are rather unreliable structures and often disappear like clouds that don't rain.

H. G. JUGAT (Bombay)

When a garage mechanic makes a mistake, he just adds it to the bill. When a preacher makes a mistake, it does not make any difference. When a lawyer makes a mistake, he's happy because he can fight the case again. When a judge makes a mistake it becomes the law of the land. When a medical man makes a mistake, he buries it. But sir, when you make a mistake what happens?

I open the gates of "heaven" from where Congressmen passed out as ministers.

M. H. ABDUL RAZAK (Colombo)

My mind is always anxious to know whether you have any sons or daughters to answer like you after you are gone?

I have children but they answer only in temper. They have no humour.

K. P. SREEDHAR (Cannanore)

If the present state of administration is to continue in India, I am afraid that a revolution will take place in a short time?

A revolution is not necessary. An election is enough to bring the revolutionaries into power as has been proved in the south in recent elections.

JAYANT MEHTA (Nagpur)

Sometimes I feel like having a day with you?

Many feel that way but I don't have a day to lose.

N. RAJAGOPAL (Mysore)

When should we adore our leaders?

If you must, adore them when they can harm you no more.

What is a date to an air hostess?

Drink, dance, dinner, drive and the devil sometimes. Her date is a duet in D major.

MOHD SHAREEF (Visakhapatanam)

What about introducing a crossword competition in "filmindia"?

Crosswords, bullwords, squarewords—these are all devices for increasing the circulation of useless periodicals and making money. In my case plain words sell wonderfully and I call that good journalism. I publish a magazine for intellectuals and not for congenital idiots.

B. K. UPPAL (Simla)

Is it true that when you feel like exercising, you just lie down until the feeling goes away?

Do you know that many athletes grow an athlete's heart and die young? After 40, all that a man needs is less food and a little laziness in addition to normal movement.

P. VISHWANATHA RAO (New Delhi)

Is our secularism bound to fail?

With Communism round the corner, secularism has a chance of succeeding at last.

AMAL KUMAR BANERJEE (Bombay)

When does a Sindhi girl usually blush?

A Sindhi girl is usually too bold to blush.

ARJAN D. BHARWANI (Singapore)

Do you ever worship God?

Hard work is a fervent prayer.

MRS. INDIRA KAPADIA (Bombay)

What do you think of the contribution of Gujaratis to the film world?

They have turned studios into stock exchanges and art into a gamble.

Your film reviews are far more interesting and

That is an odd pose in which Ragini waits for her lover in "Chamkee", a social story produced by National Film Circuit.

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Bombay—India Film Exchange. *Delhi, UP, E. Punjab*—Goodwill Pictures Ltd., Delhi.

Bengal—Goldwin Pictures, Calcutta. C.P.C.I.—Shree Film Distributors, Gondia.

South—Laxmi Film Company, Bangalore.

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entertaining than the films themselves. Under the circumstances shouldn't I stop seeing films altogether?

No. You should see films when I ask you to see them. That will give you a better appreciation of film art.

Are you a Communist?

Not yet! I am giving the Congressmen their last chance.

K. V. RAO (Bombay)

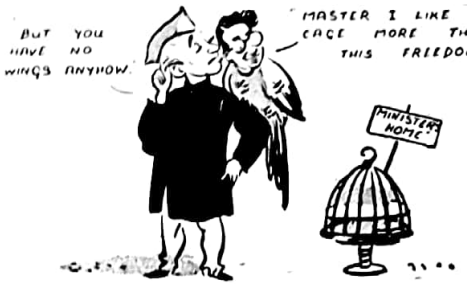
Can you name a good doctor in Bombay who treats the poor and rich alike?

Dr. P. V. Mandlik (Tel. 71960), Topiwalla Mansion, Sandhurst Road, Bombay. He treats all alike and often gives free advice, which he can afford to do because he does not drink tea and coffee, does not eat rice and pastry, sleeps on a mat and drinks water when thirsty and gets up at four in the morning to measure the Bombay streets every day. He is my family doctor and a Socialist unfortunately.

S. J. RELE (Bombay)

What about Joachim Alva?

He wants to become a minister. Let us see whether they push this talking parrot into the golden cage.



SHYAM NATH GOWEL (Ajmer)

Were you invited to the premiere of "Awara"?

No. Raj Kapoor inherits all the virtues of the Kapoor family.

No picture of Kishore Sahu was selected for the International Film Festival?

Because Sahu has not yet bought a story from Ahmed Abbas who was on the Selection Committee.

MISS SHYAMALA RAJAGOPAL (Madras)

Why does Mrs. Vijaylakshmi Pandit dress up so fashionably like a young girl?

She has not yet reached her fifth birthday of freedom. Thank your stars she does not play with dolls, because freedom means something to the Nehrus if nothing to the starving millions.

KR. SURENDRA RAJMAIRA (New Delhi)

At what age should an army officer marry? Or shouldn't he marry at all?

Army life is not what it used to be once. The old glory and glamour have disappeared. Our soldiers have less freedom than the civilians and no compensation for the restrictions imposed on them. Our present day army man can never make his wife happy and without happiness no marriage can be a success.

MISS R. GOMATHI (Madras)

Criminals are not born but are made! Do we need 15,000 feet of "Awara" to tell this truth?

You and I don't need it. But there are 400 million people in this part of the world who cannot read and write and they have to see truth to believe it. They learn by their eyes and ears.

M. G. BHAGAT (Bombay)

Have the peace makers forgotten Hiroshima and Nagasaki?

The Japanese never forget and never make the same mistake twice. You will some day hear the echoes of Nagasaki and Hiroshima in New York and Chicago.

Rs. 1000|- EVERY MONTH ! IN 27 PRIZES !

The following prizes will be awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 290|- and one copy of "Grey Dust"; 2nd Prize: Rs. 190|- and a copy; 3rd Prize: Rs. 90|- and a copy; 4th Prize: Rs. 70|- and a copy; 5th Prize: Rs. 40|- and a copy; 6th Prize: Rs. 30|- and a copy; 7th Prize: Rs. 20|- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR MARCH

1st Prize to M. G. Datt (Bombay); 2nd Prize to K. Amulu (Proddatur); 3rd Prize to K. L. Khanna (New Delhi); 4th Prize to K. Ponnuswamy (Poona); 5th Prize to K. S. Chari (Nellore); 6th Prize to Sunaina Devi Mathur (New Delhi); 7th Prize to Miss K. P. Rajamany (Cannanore) and 20 consolation prizes to the following:—M. S. Naidu (Khargpur); Goverdhan Lal Gupta (Kotah); B. S. Mathur (New Delhi); K. C. Kakkar (Addis Ababa); S. N. Suryanarayan (Munirabad); M. S. Venkataraman (Poona); Ravindra Sharma (Jullundur); H. G. Vasvani (Poona); N. K. Joshi (New Delhi); R. S. Saksena (Roorkee); S. R. Swamy (Madras); D. P. Buch (Bombay); Krishna Chandra (Muzaffurpur); Miss Vidya Jagani (Jodhpur); Ram Swarup Garg (Ajmer); C. R. Natarajan (Poona); Miss G. Chetticha (Mercara); Probhat C. Borkakoty (Dibrugarh); Miss Sarojini Das (Tandikul, Orissa) and Miss Shyamala Rajagopal (Madras). Money Orders and copies are being sent to all the prize winners.

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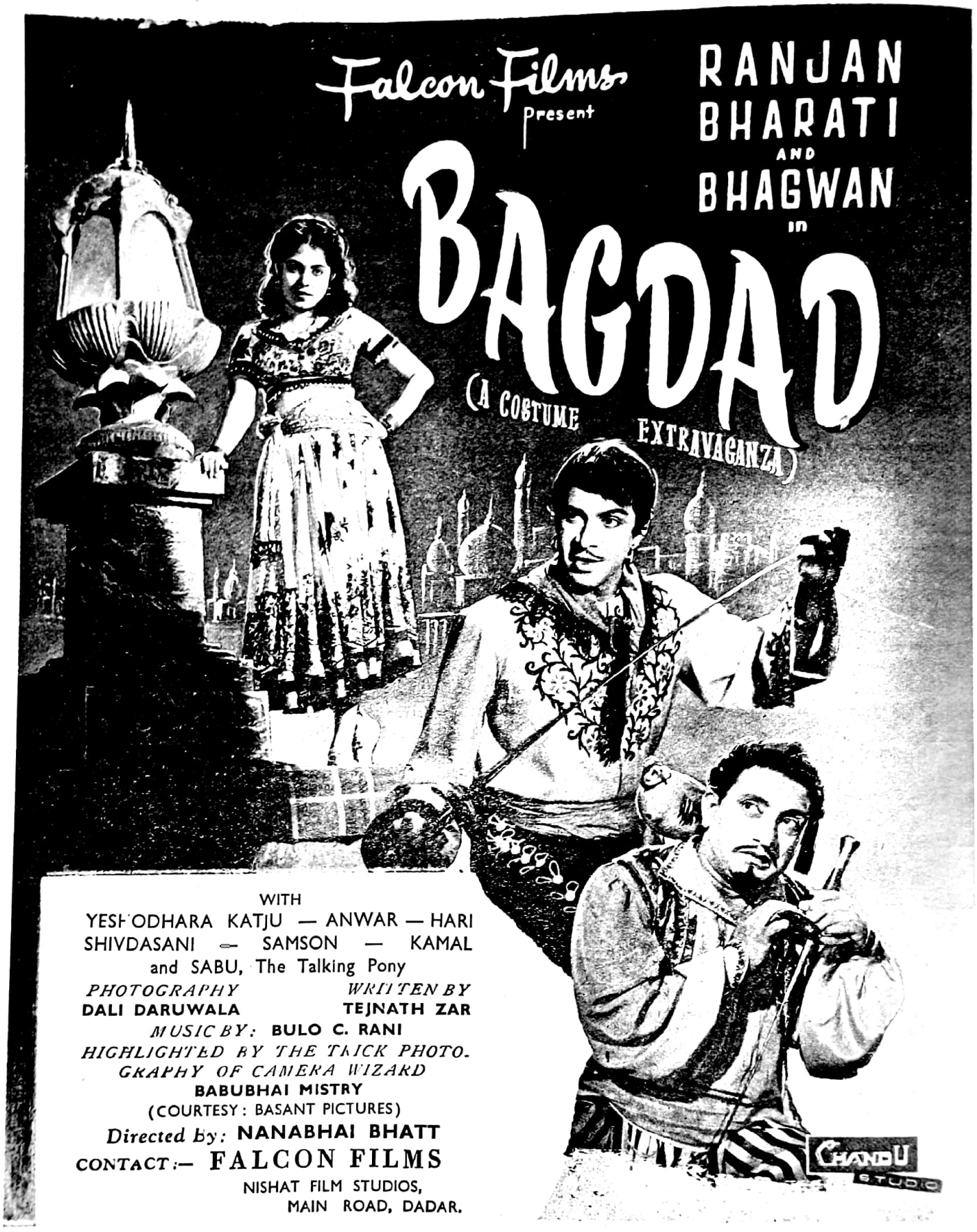

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MUNNAWAR SULTANA —

This popular artiste is back again in the saddle after a long time in "Tarang", a social story directed by I. C. Kapoor and produced by Basudeva Sinha for Solar Films.

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BANSAL PICTURES PROMISE 3 GREAT PICTUR

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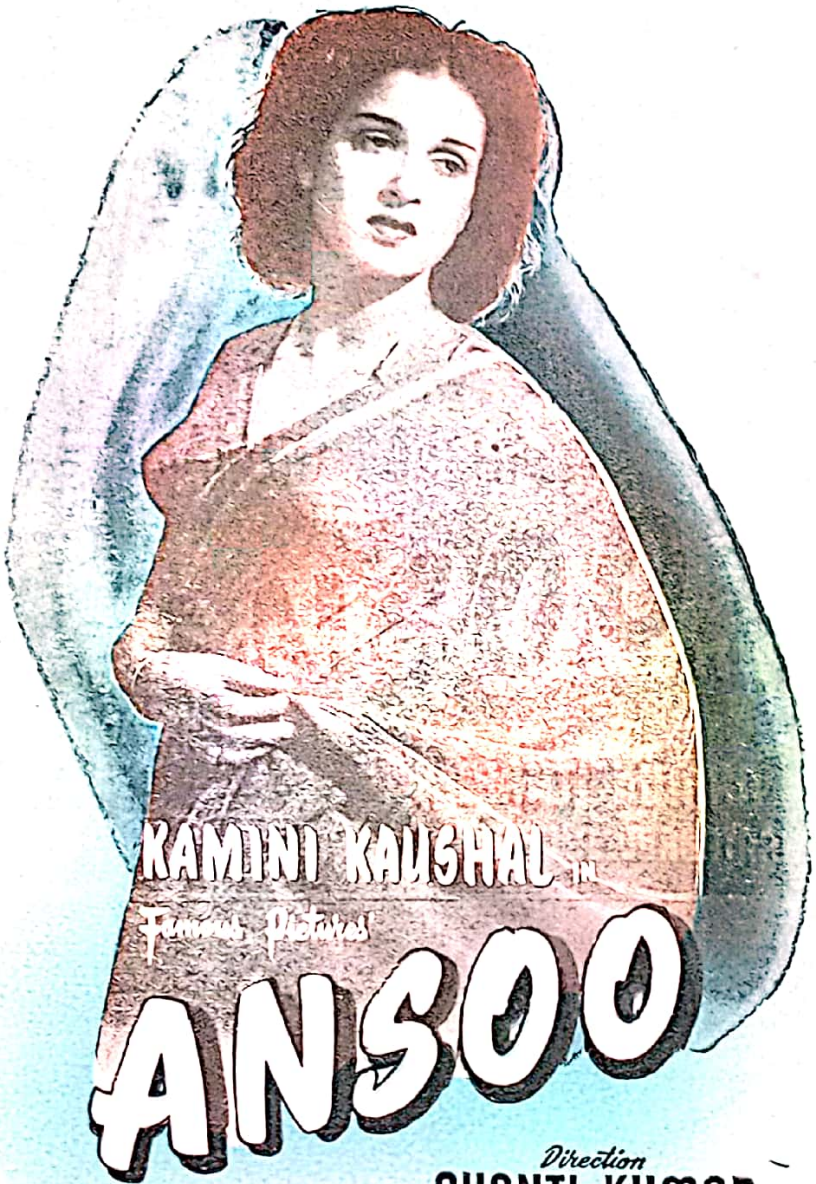

KAMINI KAUSHAL in

Famous Picture

ANSOO

Direction
SHANTI KUMAR

Story, Dialogue
QAMAR JALALABADI

Music
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OUR REVIEW

"Ajeeb Larki" Becomes A Good Entertainer!

Naseem Still Looks Sweet & Charming!

"Ajeeb Larki" is the usual social story depicting a conflict of notions between people working on the stage and those living in the world outside. Though the end of the story can be seen right in the beginning, the plot being very transparent, the picture has been padded with a number of hit-and-miss gags and situations to make the fare entertaining.

Two Lalas of Peshawar, Peshori Mal and Pindi Dass, have settled down in Lucknow and made good but they have not forgotten their frontier ways of passionate beliefs and rough and ready justice.

Peshori Mal has two daughters, Anjana and Bimla, both taking college education in Delhi. Peshori Mal hates the theatre and anything or anyone connected with it. He therefore allows his two daughters all the liberties associated with modern life but the doubtful pleasure of going to theatres and meeting theatre people.

As fate would have it, the younger sister, Bimla, happens to be passionately fond of the theatre and the cinema and nurses an album of film stars as an extra text-book for her studies. It is not therefore surprising to see Anjana and Bimla in a stage theatre in Delhi watching the performance of a popular actor Deepak, owner of Deepak Theatres.

Deepak is a lady-killer and his buddy Prakash envies him this distinction. After a stage performance, the impulsive Bimla rushes backstage to meet Deepak but actually meets Prakash in Deepak's stage costume mimicking before the mirror. Mistaking Prakash for Deepak, little Bimla is completely won over. Prakash, seeing a young girl falling for him, even under a wrong name, keeps up the camouflage and through devious ways sweats to keep Bimla's illusion intact. This pair keeps the picture full of slapstick humour.

Deepak and Anjana meet each other in a train compartment in a rather unconvincing manner. But very soon they love each other and Anjana's Peshawari father soon gets them engaged to be married.

At this stage villainy eclipses romance in the shape of Suraj, a goonda and a rival of Deepak in the theatre trade. Suraj takes employment with the too-gullible Peshori Mal and creates a number of misunderstandings—one of them being about the imaginary pregnancy of Bimla, pointing a finger at Deepak as the culprit.

Incidentally this sequence is bodily picked out from "Nancy Goes To Rio", an M.G.M. picture, and for the compromising and humourous situations it creates, the story-writer I. S. Johar need not take any credit.

Misunderstandings lead to crime and thrills and after a lot of running about and kidnapping, a few knives and revolver shots bring the story to an happy ending with the right boys getting the right girls.

NASEEM SURPRISES!

The picture is lavishly produced, the sets being quite imposing, though quite a few of them did not fit in with the story. But then that is a common failing. And if the sets looked rather familiar, like the warm walls of your own home, remember that the picture was produced at the Kardar Studios where each set is used till it dies standing.

Photography is pretty good and the sound is not at all bad. The dialogue is pretty pointed but the songs have neither poetry nor purpose. The cycle dance is quite good. Ehsan's direction is suitable to the subject. The lad should have a better story as he reveals some talent in direction.

Amongst the players, Naseem surprises. She seems to be having her second season of youth. Always pleasant on the eye, Naseem looks charming in this picture. She has a sweet and sympathetic role to play as Anjana and she does her job well. The woman is just showing signs of maturity as an artiste.

Shashikala, that little monkey, makes monkey faces throughout the picture as Bimla, the young sister. She overacts throughout and had it not been for the excellent support she gets from Agha, her work would have to be condemned. Agha, who leaves very little to his female monkey-pet, sustains the comedy interest in the story with his usual pranks.

Cuckoo gives a good account of herself in a number of dances but looks a horrible skeleton in dress.

The best histrionic performance in the picture is given by Rehman in the role of Deepak. The boy has now acquired the poise of a seasoned artiste. All that he needs is to identify himself with the spirit of his role.

Jayant is a delightful character player in outlandish roles of Sindhis, Pathans and what-nots of different provinces. He lives the role of Peshori Mal and reminds us of some of the old Peshawari idiots living in College Street, Matunga.

In short, "Ajeeb Larki" is quite a good entertainer, even though it has a pretty transparent story through which one can see pretty early during the show.

AJEEB LARKI

Producers:	**Tajmahal Pictures**
Language:	**Hindustani**
Story & Dialogue:	**I. S. Johar**
Songs:	**S. Badayuni**
Music:	**Ghulam Md.**
Photography:	**D. Divecha**
Audiography:	**Ishan Ghosh**
Cast:	**Naseem, Rehman, Cuckoo, Shashikala, Agha, and Jayant.**
Released At:	**Lamington, Bombay.**
Date of Release:	**1st February 1952.**

Directed By:
M. EHSAN

OUR REVIEW

"Khazana" Bakshi's Hunt For Solomon's Mines!

Madhubala Fails Miserably!

KHAZANA

Producers:	**Bakshi Brothers**
Language:	**Hindustani**
Story:	**O. P. Dutta**
Music:	**C. Ramchandra**
Dialogue:	**Jagdish Kanwal**
Songs:	**Rajinder Krishan**
Photography:	**Rattan L. Nagar**
Audiography:	**C. Modak**
Cast:	**Madhubala, Nasir Khan, Gope, Om Prakash, Raj Mehra, Cuckoo etc.**
Released At:	**Minerva, Bombay.**
Date of Release:	**11th. January, 1952.**

Directed By:
M. SADIQ.

"Khazana" is an Indian version of "King Solomon's Mines". "Khazana", however, is less boring than the Hollywood picture and being more frivolous, it is certainly more entertaining, particularly because of the antics of Om Prakash and Gope.

It is, however, a pity that the two Bakshi Brothers, who are reputed to be intelligent and enterprising young men, should have begun their production career by duplicating some one else's brain-work and thus provided an evidence of their own bankruptcy in creative thought. For a self-respecting person like Producer Bakshi Jang Bahadur, this is a disgrace. If for nothing else at least to maintain the dignity of his high-sounding name, he ought to have made an attempt to produce something original rather than feed himself like a parasite on the labours of others.

Let us hope that the name Jang Bahadur will inspire more respect in us when we see the next picture of Bakshi Brothers.

TREASURE HUNT

Seth Gopinath, a rich man, possesses a map for some hidden treasure and a beautiful daughter with a shrill, piping voice. He persuades Professor Santosh Kumar and his dumb servant, Mangoo, to accompany him and his daughter on the treasure hunt.

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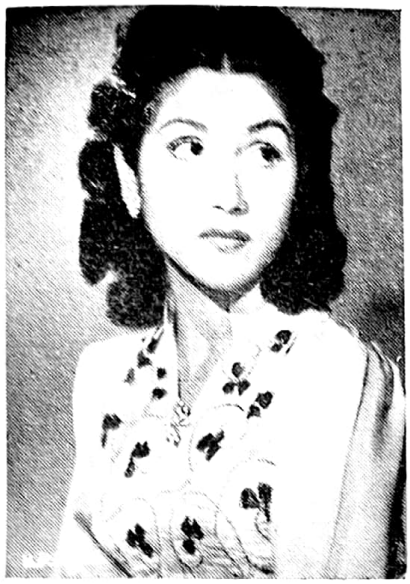

Purnima attracts attention in "Saloni" a social story directed by J. P. Advani for Goodluck Pictures.

To the accompaniment of the usual hoodoo music and after the usual jungle incidents, the party at last reaches its destination only to be captured by the wild natives.

They are soon prepared for the big frying vessel when Mangoo turns the tables and brings the story to the usual happy end.

The story is a very badly mauled version of "King Solomon's Mines" but it is made entertaining for the masses by some stupid slapstick. The school of clownish nonsense in humour is very much evident and there are moments when one can not help laughing at the utter stupidity of scenes revealed on the screen.

Like the situations in the story, the production also seems to be a slapstick affair. The photography is erratic while the sound recording is woefully bad. It is only good while recording Madhubala's voice in its natural shrill and metallic note. That only proves how cleverly other recordists have been disguising her voice so far. But in "Khazana" this aspect of naturalness was achieved at the expense of filmgoers who put their fingers in their ears every time the beautiful heroine spoke. We suggest the use of cotton plugs, as in the aeroplanes, to save the ear drums from unnecessary damage whenever Madhubala comes on the screen.

The sets are at once fantastic and impressive. They make the picture look lavish but the director fails to use them effectively. The dances are quite good and impressive. The music is not bad, a couple of tunes being very attractive. But, however attractive a tune, it has to be put over with correct emotion to be effective and popular and Madhubala fails to do this. Rajindra Krishan's songs are well written—more with an eye on poetic phonetics than philosophic thoughts. The direction of M. Sadiq is poor.

OM PRAKASH HELPS !

From the players Om Prakash easily gives the best performance as Mangoo, the dumb servant. He creates laughter and also a desire to see him oftener on the screen to the exclusion of all others.

Gope moves around in a neutral gear and goes round himself and fails to make an impression.

Madhubala looks beautiful in all song sequences which are rather carefully photographed but beyond this statuesque impression, she does nothing of note. Her performance fails miserably and she sounds flimsy and indifferent throughout. Madhubala is going down fast and unless she pulls herself up with a couple of good performances, this versatile artiste will have to be soon written off from the screen. What this talented and beautiful girl needs is a great director.

Nasir Khan moves about the picture with blank and bulging eyes. Those eyes of his cry for sleep. Cuckoo is shrinking fast and at the present speed she can soon be carried in an overcoat pocket. The girl is either ill or badly needs fats, proteins and carbohydrates. A little fat on a woman adds to her curves and makes them exciting.

In short, "Khazana" is a second class mass entertainer with a couple of attractive tunes. It can be prescribed as a time-killer.

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OUR REVIEW

"Do Ansoo", Stinking Trash From Pakistan!

Hakim Shuja Poisons Muslims!

After 4½ years of license to do what they like, Pakistanis have produced "Do Ansoo" in the Pancholi Art Studio, their best misappropriation in the film field.

As Muslims are natural dramatists, and unlicensed Muslims more so, we had expected Pakistan to build up her show business pretty fast, especially with the "Hurs" and "Zahurs" of the Indian film industry migrating to Pakistan with vengeance in their hearts to get even with India.

"Do Ansoo" is a bitter disappointment in this respect. The picture itself deserves tears from the well-wishers of Pakistan's film industry.

While we would welcome good, entertaining pictures from Pakistan as symbols of a healthy inter-dominion competition in the field of film making, we certainly can not enthuse over a putrid trash like "Do Ansoo", which apart from its being bereft of any entertainment, contains boredom that almost kills the audience.

A BLOSSOM IN BROTHEL

It is an old tale of a Muslim household, common in rich Muslim homes of the Punjab, in which the Nawab of the family spends more time in a prostitute's home than in his own and loves the prostitute more than his own Begum and the prostitute's daughter more than the one from his own wife.

And the Nawab of this story goes the same way as all Nawabs of the past have gone and ultimately lands himself in jail, while expecting his loyal servant to look after his wife and daughter for fourteen long years. His daughter from the prostitute, he entrusts to his friend Mirza Musharaff and Musharaff decides to look after the child not by doing any honest work as any decent man would do but by living as a parasite in the prostitute's house and luring other unwary persons into her web.

These producers of Pakistan seem to prescribe a strange code of behaviour to their people when they expect the obligations of friendship to be fulfilled in this manner.

Hakim Ahmed Shuja, the learned writer of this story, disgraces his education and experience when he tries to persuade the audience to reclaim their scattered seeds regardless of the quality and status of the soil. Prostitutes never marry in a legitimate manner. Their children are always the products of the vicious with money. Does Shuja want every visitor to a prostitute's home to reclaim the product of his seed from the prostitute? And what claim has the seed-sower on the child when he had merely gone to the woman for illicit pleasure and bought her body for a few coins?

Human birth is an accident of pleasure, vicious or virtuous, and man has only a right to the fruits of his virtuous indulgence. If we begin to claim the progeny of the prostitute as legitimate children for domestic affection and commit murders in doing so, as the Nawab in this story did, home life with its inherent virtue and chastity will have no meaning in our society and all virtue will soon be at a discount.

If the Nawab in this story was obsessed by the love of children and loved any offshoot of his seed due to his false sense of family pride he would not have neglected his own child in his own home. The characterization of this Nawab is therefore very faulty. It is difficult to believe that while he does not look at his own child, he actually commits a murder for a prostitute's child. Tell us another Hakim Saheb!

Jeevan has an interesting role to play in "Sangam", a social subject produced by Rajhans Pictures.

Brothels are the pet backyards of all rich Muslims in the Punjab and most of this stupid story is told in the brothels.

The Nawab (Himalayawalla) loses everything to Nahid, the prostitute and neglects his own wife and child at home. Having lost everything, he claims his little daughter from the prostitute and in trying to snatch her away, kills Nahid's old father. For this the Nawab gets 14 years in jail.

NEGLECTS FAMILY AGAIN

In 14 years, Shahnaz, the prostitute's daughter, grows up into an attractive damsel and like others of her kind attracts a number of lovers. She has no interest in them. Here Story-writer Shuja wants to show that her father's noble blood counts when she refuses the amours of rich men. But did the father have blue blood? A Nawab who neglects his home, his wife and his child and wastes his youth, his money and his life in a brothel must be himself a bastard at best. Or is this behaviour also "halal" amongst the Muslims of the Punjab?

Shahnaz falls in love with Aslam, a young man who is already engaged to Noori, her so-called "step-sister"—Nawab's daughter from his legal wife.

The Nawab returns from jail, meets his family and disappears in the night and appears at Nahid's brothel. There he takes employment and meets his friend Mirza Musharaff. Both these respectable Muslim guys now live in the brothel—one as a pimp and the Nawab as a durwan—evidently to guard and protect Shahnaz, the Nawab's illegitimate daughter, and save her from her mother and from the vicious profession of prostitution.

All this, while his own wife and child are being fed and maintained on the labours of an old family servant! What strange manhood these Muslim Nawabs display!

The Nawab soon "kidnaps" Shahnaz and takes her to Aslam's house for a lightning marriage. And there the climax is reached, in which Noori falls conveniently from a floor to die with the usual divine words on her lips and the Nawab sheds tears of repentance over his misfortune. Aslam gets Shahnaz and all ends well with a prostitute's daughter becoming a Begum in a rich Muslim Nawab's family.

After seeing "Do Ansoo", we expect all Muslim Nawabs rushing to their respective prostitutes and running home with the offshoots of their vicious seeds. That is what Hakim Ahmed Shuja, the writer, wants all the Muslims in Pakistan to do.

As a motion picture, "Do Ansoo" is a rank failure. It has no production values. Its photography can be described as raw celluloid unrolled in the sun. The sound is not so bad. The songs are stupid and are moreover badly recorded. The direction is not only amateurish but idiotic in addition. The dialogue is good, however.

Shah Nawaz, a fine character actor, speaks beautifully and incidentally gives a good performance as the loyal family servant. Himalayawalla looks natural only in jail and brothel—two places where he has been before. He speaks well too.

Shamim looks disgraceful as the Begum. Her Mussolini chin seems to have become more pronounced. She was never a good actress and she gives in this an insipid performance. The other two girls are stupid.

The boy who plays Aslam is a good addition to the screen. Under better direction he can play the lead with greater effect.

All in all, "Do Ansoo" is a stinking trash which no man in his senses would like to see. It is a losing proposition to all exhibitors.

DO ANSOO

Producers: Naubahar Films (Pakistan)
Language: Urdu
Story & Dialogue: Ahmed Shuja
Cast: Shamim, Santosh Kumar, Shah Nawaz, Himalayawalla, Ajmal and Sabhia.
Released At: Swastik, Bombay.
Date of Release: 1st February 1952.
Directed By:
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OUR REVIEW

"Pandit Masai" Draws Crowds At Chitra!

Naresh Mittra Gives An Emotional Epic!

The recent success of several Sarat Babu's stories on the screen seems to have given the Bengali producers a renewed confidence and a sense of general belief that Sarat stories are gold mines as they easily catch the popular fancy. It is with this idea that many producers are digging out of Sarat's vast literary treasure-trove new stories for the screen and those that are too lazy to take any trouble are trying to re-make the stories that have already been picturized in the past. The latest to flash on the Bengali screen is "Pandit Masai", the picturization of Sarat Babu's popular fiction, which incidentally is the maiden presentation of Emar Productions of Calcutta.

And "Pandit Masai" is also a re-make as this great story has been filmed once before some years back, both in Hindi and in Bengali. The Bengali version was directed by Satu Sen. This present re-make has however been successfully handled by a veteran stage and screen actor-director Naresh Mittra who gave us "Swayam Siddha".

Most of our present day pictures, be they in Hindi or Bengali, are most un-Indian in their outlook and atmosphere. At least in the Bengali pictures this tendency was much less visible in the past but now they also seem to be falling in the same rut. Considering this, Sarat Babu's stories are a great relief both to the eyes and the mind, because they are typically Indian in outlook and atmosphere. Sarat Babu's characters are usually drawn from the rural life in Indian villages and are of the real flesh-and-blood variety.

This story of "Pandit Masai" gives a vivid picture of the poverty, disease, ignorance, superstition and petty outlook that are generally found in our villages. These have been dramatically brought to the screen with all their emotional warmth through a moving story of a village girl deserted by her husband for no fault of her own and her repeated efforts at reconciliation and the conflict between her womanly pride and her love for the husband.

Brindavan, a well-to-do farmer, is married twice and has a little son named Charan. Brindavan's mother is however not very happy because her son refuses to marry once again. The child always reminds Brindavan of his past and that is why he does not agree with his mother's earnest pleadings.

After the first marriage when Brindavan brings Kusum home as his bride all look very happy but hardly two days pass when those happy looks melt away and Kusum is turned out of the house for no fault of her own. The reason for her being thrown out of the house is, that her mother's character was not too good. Brindavan's father gets him married again but his second wife dies early leaving him a son. This motherless child is Charan, the pet of his grandmother and the only hope of his father. In order to forget the past Brindavan opens a "Path Shala" in his own house for the benefit of the farmer's children and teaches them himself.

Kusum's elder brother Kunja is a poor village pedlar. Kusum helps him to keep the house going by earning a small living through needle-work. That is how the brother and the sister manage their little family. Kunja is very friendly with Brindavan which Kusum dislikes. She thinks that Kunja should have nothing to do with those people who had turned her out of the house by accusing their mother. Kunja is too much of a simpleton to understand this womanly pride.

WOMAN'S PRIDE

One day Kunja invites Brindavan and his mother to his house and before they arrive he disappears somewhere. Kusum who does not know anything about their coming is surprised and feels insulted as there was nothing in the house to entertain them and yet she has to be hospitable to the guests. Brindavan realizes her plight and cleverly manages to rescue Kusum from the awkward situation. While returning home at the end of the day Brindavan's mother presents Kusum with a pair of her own gold bangles and blesses her.

The old lady is too anxious to get back her daughter-in-law but before she could think of doing so, her brother Kunja has to be given in marriage as there was none to look after him or his home. So she goes and fixes up Kunja's marriage but when she returns home, she finds Kunja waiting for her with the two gold bangles which she had presented to Kusum. He returns them to her saying that she had forgotten these valuable ornaments when she visited their house. Brindavan's mother is shocked and her dream of bringing Kusum back home is shattered

A few days later Brindavan along with his son, Charan, visits Kusum to inform her about her brother's impending marriage. Seeing the child, the maternal instinct awakes in Kusum. She picks up the child in her arms and cuddles it close to her heart and insists on him calling her "mother".

Kunja is married and from a poor pedlar he becomes a petty zamindar. Most of the time now he spends at his mother-in-law's place and never thinks of his sister or even worries about her.

One day Brindavan receives a letter from Kusum asking him to see her immediately with little Charan. After hearing everything that she had to say Brindavan tells her to approach his mother with Charan as he was sure that she would take her back. Kusum's womanly pride however comes in the way and she tells him that she would prefer to starve and die than go and stand before their door as a beggar. Brindavan is very much hurt. He leaves Charan with Kusum and returns home. Subsequently news reaches Kusum that Brindavan has decided to marry once again.

EPIDEMIC ENDING !

Every year cholera breaks out in an epidemic form in the village at the time of Dol Purnima (Holi). This year it was rather in a severe form. Brindavan's mother is frightened and she tells Brindavan to take Charan and leave him with Kusum. Charan is taken to Kusum but Kusum turns round and tells the child that since he is getting a new mother it is better for him to stay with her. She tells Brindavan that since sickness and disease were everywhere, she can not take the risk and responsibility of looking after another's child. Brindavan has to return with the child.

The cholera now spreads like wild fire in the village. One morning Brindavan finds his mother dead behind a locked door. Charan is also attacked with cholera. News reaches Kusum but before she arrives the child dies leaving Brindavan and Kusum heartbroken. Brindavan leaves the village to start life anew and Kusum finally joins him.

Naresh Mittra who has directed this picture deserves all the credit for making this incomparable gem of Sarat stories into an appealing photoplay. Veteran that he is, both on the stage and the screen—as an actor and director, he has invested the picture with a keen sense of drama, maintaining all the charm and the deeper sentiments of the original story.

Very rarely does one come across such a poignant love story where love remains sublime and restrained. Though the director has wasted some footage in padding the situations with unnecessary shots, still the situations are gripping from the very start and there is hardly any dull moment. That does not however mean that the picture is perfect because the director in his over enthusiasm to improve on Sarat Babu has tried to introduce new situations and give the characters a new twist and has thus spoiled the basic effect. At places he has over-dramatised the situations and made the characters look rather unnatural. A bit of wise scissoring of these excesses would have added more subtlety to the story and made the tempo more fast. The story has no scope for any songs but the director has introduced four songs and they are so ill-placed that they hamper the smooth movement of the story and harm the continuity. What we dislike most in this picture is the over emphasis on the cholera epidemic that breaks out in the village. The showing of an eerie ghostly image of cholera to create the visual appeal of "death" and the mass cremation are simply childish and do not fit in the general pattern of the story.

Being an experienced actor himself, Mittra has made every character live. Ajit Banerjee as Brindavan and Sunanda Devi as Kusum are outstanding in their respective roles.

Kumari Chanda as the little Charan the motherless son, is very natural and she practically steals some scenes from the veterans. The supporting roles are very ably handled and Kanu Banerjee as Kunja, the good-for-nothing brother and Prova as Kunja's mother-in-law deserve special mention for their sterling performances. Sandhya Rani as Kunja's outspoken wife is equally attractive. Amongst the others, Aparna Devi, Tulsi Chakrabarty and Naresh Mittra, the director himself, are convincing in their respective character roles.

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The production values in general are good. The photography and recording are tolerably good. There is nothing much to appreciate in the music. The rural atmosphere is well depicted.

"Pandit Masai" proves what we have been saying so many years that the success of a picture mainly depends on a good story and its correct handling. Any picture that reflects life faithfully in its multiple facets and in which characters live their roles is bound to appeal to every picturegoer and also prove a box-office hit as in the case of "Pandit Masai".

PANDIT MASAI

Producers:	Emar Productions
Language:	Bengali
Story:	Sarat Chandra Chatterjee
Music:	Kalipada Sen.
Photography:	Subodh Banerjee
Recording:	J. D. Irani
Cast:	Sunanda, Sandhya, Ajit Kanu, Naresh Mittra etc.
Released At:	Chitra
Date of Release:	7th December 1951.

Directed By:
NARESH MITTRA

OUR REVIEW

Bengali "Baghdad" Attracts Crowds!

Begum Para Fails Miserably!

At last a young Bengali aspirant to film fame seems to have shown some courage and broken the monotony of screen stories by exploring the field of fantasy and light entertainment as a great relief from the usual tear-soaked and over sentimentalized Bengali drama.

Lately a keen competition is seen in Calcutta in tearing out the pages of Arabian Nights for suitable film stories and poor Abu Hossain is being torn to pieces between different producers. Fortunately Golden Pictures have managed to come out first in the market with "Baghdad", the story of Abu Hossain, with a few changes here and there, while maintaining the old fable.

Being a believe-it-or-not fantasy, there was no question of authenticity of history, geography, architecture, costume or atmosphere. This freedom is fully used as a license by the producer to give us a fantastic musical extravaganza studded with dance, music, comedy and spectacle all of which by itself is something new in the entertainment world so far as Bengali films are concerned.

Though the story is named "Baghdad", it actually deals with the adventures of Abu Hossain, a happy-go-lucky commoner of Baghdad during the days of Haroon-al-Rashid, the Caliph of Baghdad, who desired to be king for a day. Abu's fame for benevolence and lavish entertainment had travelled all over Baghdad and had also reached the ears of the Caliph.

In order to find out for himself, the Caliph visits Abu's house one night disguised as a fakir and finds Abu and his friends in the midst of merry-making. When the 'fakir' asks for alms, Abu willingly gives away all the money he had set apart for that night's entertainment and expresses a desire that if God would make him the Caliph of Baghdad, even for a day, he would not leave any one so poor in Baghdad as to beg.

Next afternoon while Abu and his friend, Ahmed, are deeply engrossed in a conversation on a lonely bridge, the Caliph reappears again as a travelling merchant from Basra. He asks Abu for a little shelter for the night and Abu, famous for his hospitality, brings the merchant to his own little house with due respect.

The honoured guest is shown greatest hospitality and nothing is left wanting to please him. In the night under the influence of wine Abu Hossain once again expresses a desire to become the Caliph of Baghdad, even for a day.

KING FOR A DAY!

The Caliph, in the guise of a merchant, mixes some sleeping powder in Abu's wine and making him unconscious, carries him away to the royal harem.

When Abu Hossain wakes up in the morning he is stunned and surprised to find glamorous harem girls singing and dancing before him. He is being hurried to the royal bath as the minister is waiting to take him to the court. Poor Abu is puzzled and wonders if he is going through a dream. Forcibly he is carried to the bath and later dressed in royal garments and taken to the court where the Caliph awaited him. Not used to this regal splendour, Abu's awkwardness creates laughter. But when he is placed on the throne and made-up cases placed before him for justice, his love of humanity and his natural intelligence in deciding the cases surprise every one including the royal family.

All day and night the harem is kept lively with dance and music and all try to make a fool of Abu—but fate had ordained something else and Abu falls in love with the charming Shahzadi Bulbul at the very first sight. She is also quick enough to reciprocate. At the end of the experiment, Abu is drugged and transported back to his own humble home.

Abu becomes crazy over the princess. Shahzadi also begins to pine. Stolen visits and complications follow and after the usual hit-and-miss sequences, misunderstandings and coincidences, the Caliph agrees to Abu's marriage with Shahzadi.

BEGUM PARA FAILS!

For his maiden attempt at direction Shyam Chakraburty could be said to have done a good job of his assignment. Though the fastidious may find this a poor show in comparison with similar foreign productions, it is yet something of an achievement for a Bengali director but if one looks for something really thrilling and lively he will no doubt be disappointed, as only a fair amount of success has been achieved in this direction.

The atmosphere created in the story is quite pleasing and some of the sets are well built, particularly those of the Moghul Gardens and Caliph's palace deserve special notice. The dialogue is nice and the humour is pretty good though exaggerated at places. The story moves at a good pace till the romance between Abu Hossain and Shahzadi reaches a crucial point and then it suddenly drops and drags itself to the final climax. The real reason of this unhappy drag in the picture is the utterly indifferent and unimpressive performance of Begum Para in the romantic interludes. She plays the role of Shahzadi but completely fails to live up to it, being a stranger to the Bengali language. To all the romantic advances and love making of Abu, she merely reacts in a dumb manner and never feels comfortable at any stage. Even her personality does not help her to add the necessary pep and vigour to the role.

The greatest defect of the picture is its miscasting, particularly in the main roles. We can not understand what made the producers take Begum Para all the way from Bombay to play the romantic lead without her knowing the Bengali language. Perhaps the producers thought that Begum Para would perform the miracle at the box-office by drawing sex-starved Bengalees by her magnetic sex appeal and that is probably why they boosted her to the skies. After seeing her performance on the screen one is utterly disappointed. Besides being new to the Bengali language, Para looks a perfect stranger in the role and hardly speaks any dialogue except a couple of words. Bikash Rai as Abu Hossain is also very disappointing. Both Begum Para and Bikash Rai, who have passed their youthful frontiers and gathered sagging mutton around the waist, looked hideous in their respective roles and make a damn poor display as the legendary lovers of the Arabian Nights Stories. The supporting roles, however, are more impressive. Nitish Mukerjee as the Caliph gives an outstanding performance. He looks and acts like a real Caliph in every sense of the word. His various disguises are also cleverly worked. Priti Mazumdar and Haridhon Mukerjee are good in their respective roles as the fun-makers. Nilima Das, as the chambermaid, is more lively and charming than the Shahzadi herself. She acts well. Her songs and dances are also impressive.

Technically the picture is not very happy. The photography is not uniform. The entire film has been toned in sepia. The recording also is not very satisfactory. At places it is very difficult to follow the dialogue or the songs. Some of the sets are impressive though without a school. Songs and dances add to the entertainment value of the picture.

All said and done, "Baghdad" is quite a good attempt, as it breaks the old sob-stuff monotony and opens a new field in light entertainment for the Bengali producers.

BAGHDAD

Producers:	Golden Pictures
Language:	Bengali
Story:	Shyam Chakraburty
Music:	Robi Roy Chowdhury & Sailen Banerjee
Photography:	Jayant Jani
Recording:	Sisir Chatterjee
Cast:	Begum Para, Bikash Rai, Nitish Mukerjee, Nilima Das, Haridhon Mukerjee, Priti Mazumdar & others.
Released At:	Minar, Calcutta.
Date of Release:	4th January 1952.

Directed By:
SHYAM CHAKRABURTY

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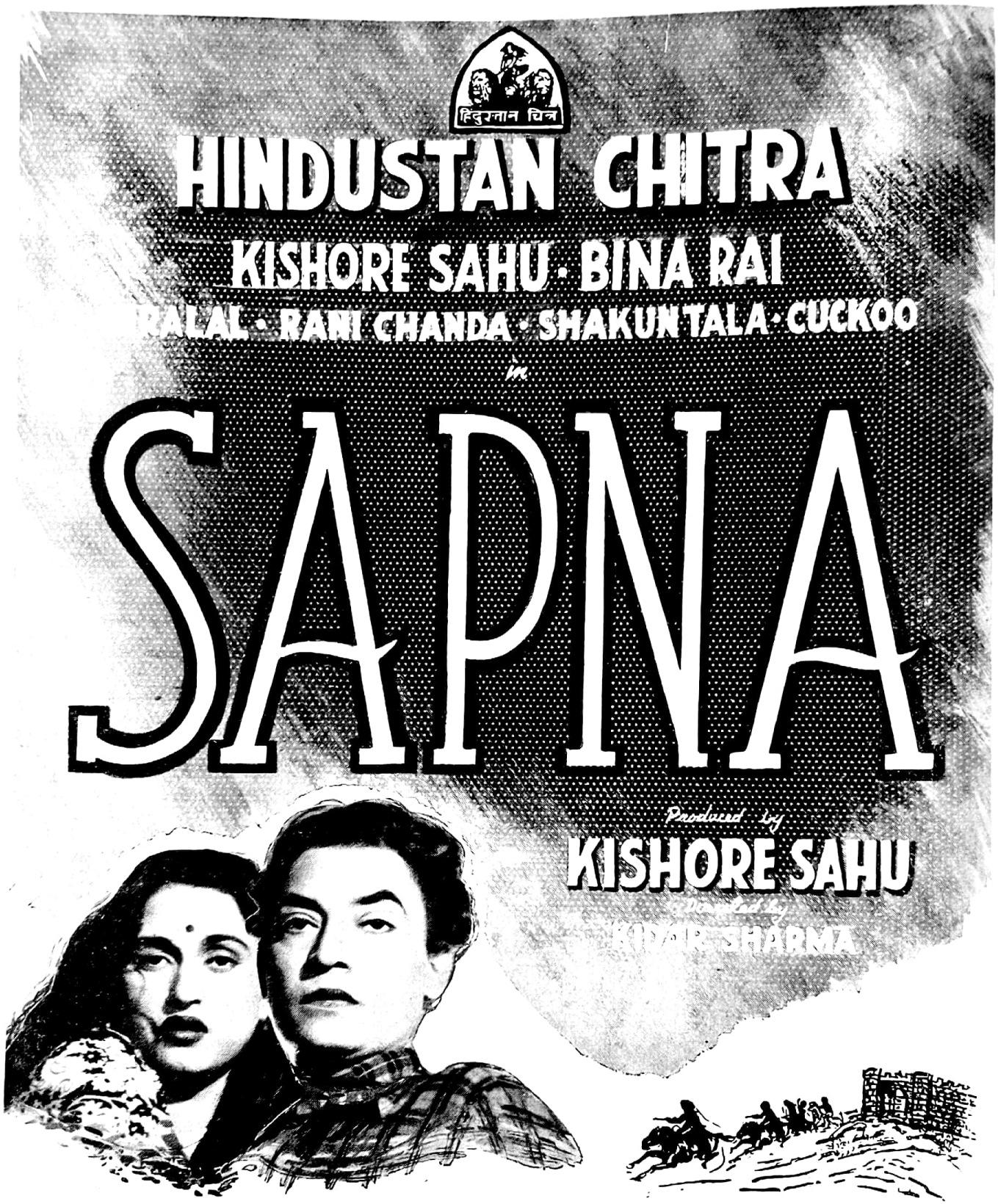

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"Amma", Better Than The Sands Of Sahara!

Hackneyed Story Makes A Hackneyed Picture!

Among the many oddities we have in this country is the class of professional mourners capable of loud lamentation that would bring down the skies by beating of breasts and yet not a tear do they shed nor do they persuade one to drop from your eyes or mine. To this class of artificial histrionics belongs "Amma" with its artificial emphasis on contrast and tragedy which because of their blatant brew fail to impress.

The story begins in a simple manner with a widow trying to bring up her only son Venu and her daughter Sarada on the lean estate left by her husband. The boy falls in love with Radha, a girl far above him in social status, the daughter of a celebrated doctor. Their love is mutual.

Much against her will, Venu's mother, Lakshmi Ammal, goes to ask for Radha's hand in marriage to her father, only to be met with scorn and ridicule. But Radha chooses for herself and ignoring her father's objection and his threat to disown her walks away with her lover, to be married to him later. All this takes place in Kalpathi, a place near Palghat in Malabar district.

Venu secures a job as an accountant in a bank in Madras and sets up home with his young wife, who, unaccustomed to want, spends all the money he earns on her luxurious living. Lakshmi Ammal, oppressed by her creditors, has her house auctioned and then repairs to her son's home in Madras with her daughter, Sarada.

THE USUAL SEQUENCES

Radha finds these two people an intrusion and is deliberately cruel with the result that when Venu is absent from home both mother and daughter leave his roof. A convenient motor car accident sees them inside the home of a rich banker and as the injured mother is nursed back to health, the banker's son falls in love with Sarada.

Meanwhile Radha's extravagance bring her creditors to the door and she misappropriates Rs. 3000 belonging to the bank to pay her creditors. Venu is arrested and awaits trial.

His sick mother by chance hears of her son's misfortune and after much hesitation resolves to steal the money from the banker's safe. She does so but while escaping she is arrested by the police. The theft is meanwhile discovered and the banker foists the crime on Sarada and gets Sarada also arrested.

To save her husband, Radha goes to her father but he rejects her entreaties with contempt. He has hardened his heart and nothing could move him.

Through a series of legal tricks, engineered by Venu's friend, Prabhakaran, an insurance agent, Venu is acquitted. To save Sarada from jail, Mohan comes forward to say that he had robbed the money from his father's safe. Chance reference to a woman having been arrested brings Venu face to face with his mother and she knocks her head against the bars of her cell and dies.

The closing sequences are at the burning ghat where, while the mother's body is consumed to ashes, all the rest are present, including Radha's father. What happens afterwards is left to the imagination of the audience.

That pose straightens the curves and does injustice to Geeta Bali in "Zalzala" produced and directed by Paul Zils for Afa Productions.

While there are a number of minor flaws in the first part of the story till Lakshmi Ammal and Sarada leave Venu's home, they may probably be forgiven. But from here onwards the story takes several impossible and incredible turns which are so stupid and absurd that even a man in the Moon would refuse to attach any credence to them.

Radha, wife of an accountant getting a salary of Rs. 200 per mensem, contracts debts to the extent of Rs. 3,000 from Marwaris, an utterly preposterous suggestion if one would think of life in Madras. It is an insult to the business acumen of the money-lending Marwari to suggest that he would ever lend money without adequate security.

Venu's arrest and release, Sarada's arrest and Mohan's assumption of the crime, Lakshmi Ammal's arrest and other sequences of the climax ending in smoke, are so badly put together that they defy reason. These sequences literally kill the picture.

POOR PERFORMANCES!

In addition, a dance sequence is needlessly interpolated; there is no place for songs in the picture but ten of them are thrust on us and of music there is not much to write home about.

Santhakumari plays the part of the mother in an insipid manner. It is probably due to the weak screenplay which does not portray a mother's role with its requisite emotional intensity. The role fails to create sympathy. The final scene in the burning ghat is atrocious.

Thikkurisi is wooden as ever in the role of Venu while Lalitha as Radha is equally cold and lifeless. Sarada played by B. S. Saroja is also a failure.

The only bit of intelligent acting in the whole picture is that of D. Balasubramaniam playing the part of Radha's father. In a minor role, he plays the rich, self-centered, purse-proud, arrogant man with a degree of ease as though born for the role. His measured gait, his words with their staccato sharpness and his utter indifference to his only daughter, while a storm rages inside his heart, are rendered in a masterly way.

Produced in Vauhini Studios, photography is good while sound recording is clear. Unlike in other pictures where an overwhelming number of the cast, of Malabar origin, murder Tamil, "Amma" is different and that is a relief. Individualities in diction are explained away by having the locale near Palghat where Tamil and Malayalam meet to form a quaint but realistic mixture. The direction is dreadfully poor.

"Amma" is fit only to be screened in the Sahara if an exhibitor would pitch his tent there. In the cities, a filmgoer can choose other poison.

AMMA

Producers.	**Associated Productions**
Language:	**Tamil**
Story:	**Nagavalli R. S. Kurup**
Dialogue:	**Chandilyan**
Music:	**V. Dakshinamurthy**
Lyrics:	**C. Varadarajan**
Photography:	**Adi Irani & others.**
Audiography:	**A. Krishnan & others.**
Cast:	**Thikkurisi, N. N. Nambiar, D. Balasubramaniam, Lalitha, B. S. Saroja, Santhakumari.**
Released at:	**Chitra, Madras.**
Date of Release:	**11th January 1952.**

Directed By:
K. VEMBU

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Produced & Directed by **K. AMARNATH**

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OUR REVIEW

"Grama-p-pen," Rich Man's Idle Trash!

Tamil Picture With Killing Boredom!

Picture-making is not a game of making sausages—nor is it a pastime for the idle rich to burn money. It is high time the Raja Saheb of Mirzapuram had these lessons driven home to him, unless, like the Bourbons, he would learn nothing and forget nothing.

Peace and contentment reign supreme in the village of Durgi where the patriarch Purandharayya is happy with his lovely daughter Santha and her young sister Mallika. A tower of strength to him is his sister's son Vasanth.

Kempana, lord of the adjoining Nagadurga, is an unruly chieftain who takes delight in raiding the outlying villages and harassing the people. His henchman, Jayanth, one day attacks the village Durgi only to be chased out by Vasanth. Santha ridicules Jayanth openly. Learning a bitter lesson, he undergoes a change of heart and giving up his evil ways becomes a peace-loving resident of the village. He ultimately marries Santha and has a child by her.

Kempana is furious. He seizes Jayanth and imprisons him. Santha suspects that Vasanth, whom she ought to have married, was responsible for the disappearance of Jayanth. Vasanth sets out and liberates Jayanth, being helped in it by Rajini, a fair captive of Kempana whose heart was thirsting for revenge.

Santha, who with her child in her arms, has also set out in search of her husband, hearing the voice of her husband, puts her baby down and goes in the direction of the voice. The child is abducted by Kempana's men and handed over to him. Kempana orders the child to be killed but Vasanth rescues it and makes good his escape. Vasanth, Jayanth and Santha meet in their home, where Kempana, taken prisoner by the village folk, is also brought. Jayanth orders Kempana to be set at liberty and the magnanimity of those whom he had persecuted strikes a responsive chord in Kempana's heart. He makes up his mind to give up his wicked ways and settles down in the village, which is once again peaceful and prosperous.

The story is simple and provides some scope for acting but the direction is so damnably poor and unimaginative that the picture never gathers anything like a tempo.

When Santha first taunts Jayanth, the splendid situation is entirely lost by poor acting and poorer dialogue and it is surprising how a change of heart could have been so suddenly induced in a man who lived day in and day out with a freebooter of the type of Kempana. Again Rajini is a woman wronged by Kempana and is instrumental in helping Vasanth to rescue Jayanth. These sequences could have been made thrilling but all that we see is a plot at escape and assassination of the guard, which moves forward with the ease of lubricated machinery.

CAT NOISES

When Santha hears the voice of her husband there is no reason for her to put down her child, especially when she had been carrying it all the distance from her home. This is obviously a very poorly conceived device to lengthen the story.

A cheap comedy hangs loose and the sight of a wife belabouring her husband is a shade too slapstick. A duet between "Tappam" and "Lappam", two impossible names, is revolting as it is neither music nor song nor sense.

N. T. Rama Rao, who acts the pivotal role of Jayanth, very often looks like a robot obeying "His Master's Voice" and that voice is an uninspiring voice. The change-over from a criminal into a law-abiding citizen comes to him as easily as changing his shirt. As to what Santha saw in him to fall in love with him is left unexplained.

In the picture, Vasanth is the figure of destiny who, in spite of the fact that he was suspected by Santha of having caused Jayanth's disappearance, toils for her happiness. But Nageswara Rao interpreting this role is a thorough failure. His face is always blank and in this role he looks like one of those congenital idiots who have to be protected against the world all through their lives.

Anjali Devi has done her part well for once, while her little sister Baby Mallika with her incisive speech and ringing accent lends life to an otherwise colourless picture. Luckily she has been made up as a typical village girl and she acts and speaks like one.

It is disgusting to hear the Tamil of these Telugu actors, but that is something of which the producer will never be cured. No one stands in his way of employing Telugu artistes—although he could have employed better artistes—but when he is fully aware that these artistes cannot speak Tamil he could have resorted to dubbing.

To add to other drawbacks, photography is extremely poor and unimaginative. There is not one shot in the whole picture which tends to throw action into bold relief by trying to achieve something different. Sound reproduction is muffled and indistinct, while music is of a very low order. The songs are cheap compositions of words, more words and still more words, without making any sense. Many of the songs could have been cut out with advantage. That would have quickened the tempo of the picture, and spared the audience the torture of listening to queer noises by cats on their midnight sex-hunt.

Sobhanachala Studios have never been known for their sets and in this picture, they are very poor. The mountain fastness of Kempana is obviously made of cardboard, while the village has nothing beautiful about it.

Unless the Raja Saheb of Mirzapuram has more money than is good for him and does not know a better way of spending it than by producing third rate irrational trash, there is no reason why this picture should have been produced. No exhibitor in his senses will risk playing this picture.

GRAMA-P-PEN
(Village Girl)

Producer:	**Raja Saheb of Mirzapuram**
Language:	**Tamil**
Music:	**M. Ranga Rao**
Photography:	**D. S. Kotnis**
Audiography:	**M. B. Waske**
Cast:	**Nageswara Rao, N. T. Rama Rao, A. V. Subba Rao, Anjali Devi, Lakshmikantham, Baby Mallika.**
Released at:	**Janatha, Pallavaram (Madras)**
Date of Release:	**24th January 1952.**

Directed By:
B. A. SUBBA RAO.

There is no jealousy when there are more than two and Gope makes the most of his opportunity in "Khazana", produced by Bakshi Jung Bahadur and directed by M. Sadiq.

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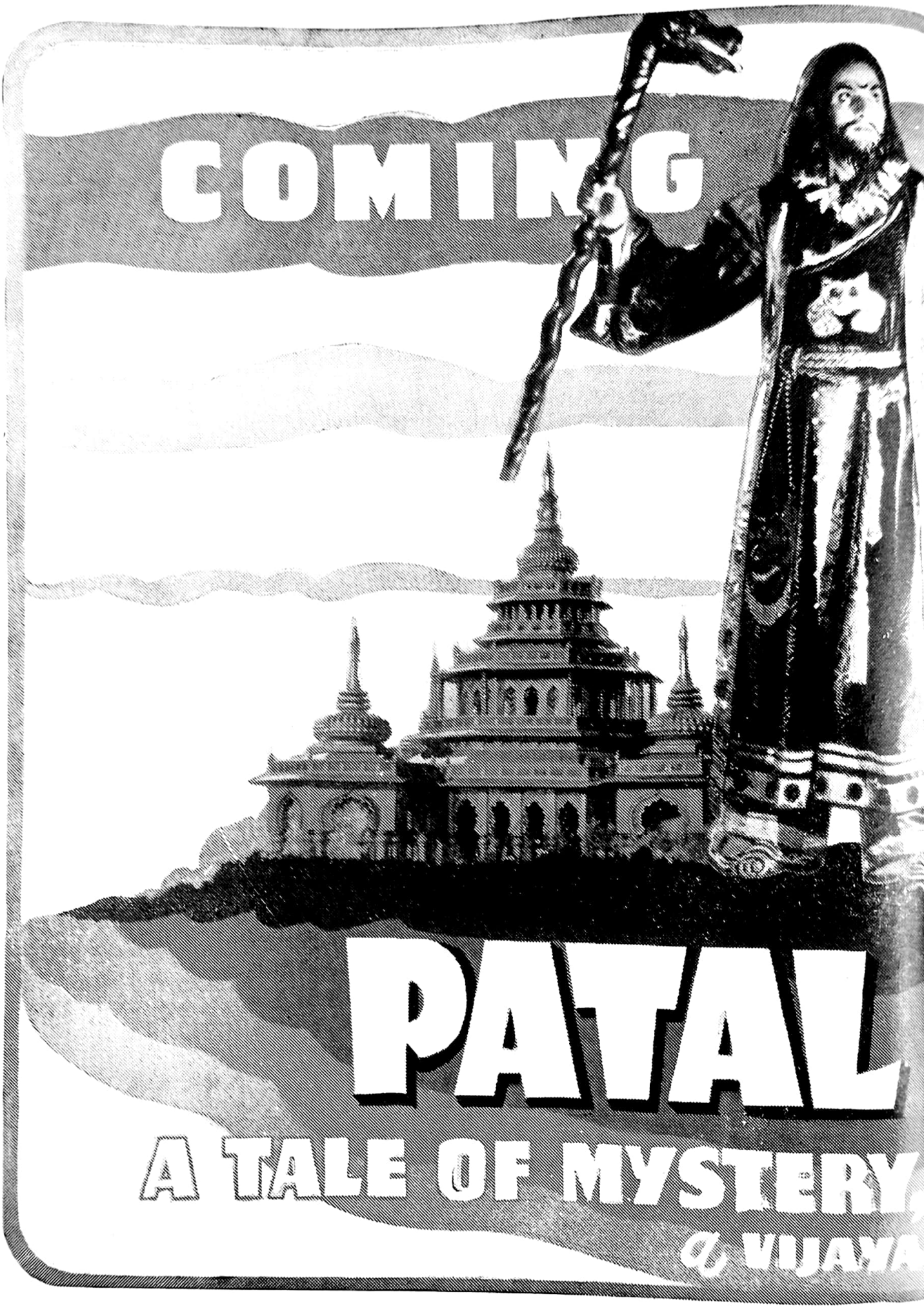

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SHORTLY...

ANOTHER GEMINI RELEASE

BHAIRAVI

ROMANCE & ADVENTURE...

RODUCTION...

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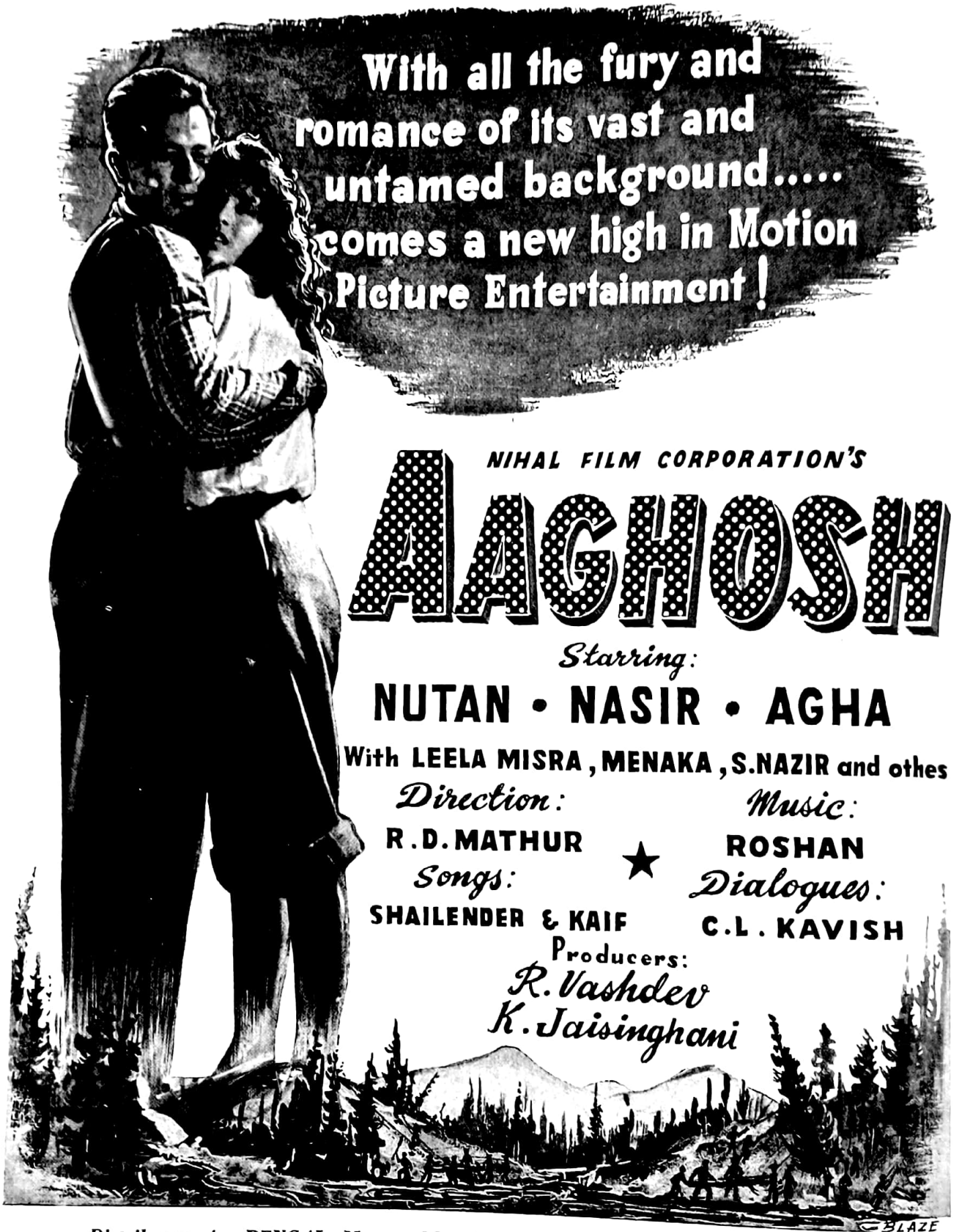

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AT HOME AND ABROAD

NIGAR IN TROUBLE !

Bombay, February 13.

Under a warrant issued by Mr. James Menezes, Magistrate of Bandra Police Court, on a complaint of assault and misappropriation filed by Miss Molly James, film actress Nigar Sultana, her brother Irfan Ali Khan and her cousin Habib Khan appeared before the Court on Tuesday the 12th February.

In her petition, Miss Molly James who worked as Nigar's private secretary once, alleged that when she had called at Nigar's residence at Pali, Danda, on January 25, to recover arrears of pay due to her and to take away her two suit cases containing clothes, Nigar abused and assaulted her aided and abetted by Irfan Ali Khan and Habib Khan. Miss Molly James complained to the Bandra police and as no action was taken against Nigar, she filed a complaint in the court.

Nigar handed over the two suit cases belonging to Miss James. The next hearing of the case has been adjourned to May 13.

FAST CIVILIZING !

London, February 10.

The British Board of Film Censors took objection to some scenes, on grounds of cruelty and horror, in M.G.M.'s £2 million Technicolor production "Quo Vadis" One was the scene where lions attack Christians in Roman arena and the other showing a strong man fighting a ferocious bull to death. It was given an "X" certificate which the Censors use for the gangster class of pictures.

Britishers, it seems, are sensitive to "cruelty" scenes on the screen and the British film "Where No Vultures Fly" showing shooting of animals in a game preserve, had met with similar opposition.

EASY MONEY !

Hollywood, February 10.

Film actor Jean Pierre Aumont and husband of the late Maria Montez and his five year old daughter inherited the bulk of her estate amounting to 200,000 dollars.

Maria died suddenly in Paris on September 6, in the bath-tub.

SYMBOL OF LOYALTY !

Madras, February 13.

Disposing of a criminal appeal where a Mill Workers' Union used the national flag of USSR as its flag, Justice E. E. Mac, Madras High Court, remarked that the use of national flags of other countries in Indian Union for political or any other purposes was unconstitutional and illegal.

Said His Lordship: "The oath that the judges had taken to uphold the Constitution would become increasingly embarrassing and the burden most difficult to discharge if they were to permit free intrusion of foreign flags on Indian soil for the propagation of any form of political doctrine or economic ideals". If organizations continued the use of such flags, Government would soon have to introduce legislation making it an offence punishable with imprisonment.

Some of the Muslims in the film industry are reported to have shown a fondness for the flag with the Crescent on some occasions. To these people, Justice Mac's warning should stand in good stead.

WAGGING PUNISHED

Hollywood, January 29.

British film star James Mason created some excitement when he slapped well-known writer William Saroyan during a cinema show because he kept talking while the show was on.

Mason said that Saroyan was talking so loudly that he could not hear the dialogue. After fifteen minutes he walked up to him and said: "Shut up, will you? I can't hear the movie", and rounded it off with a slap. People in the audience remarked that Saroyan sat quietly for a minute and then walked out.

Mason was not sorry for having slapped Saroyan. He only did what other film-goers would have done under the circumstances irrespective of the status of the man. The film shown did not feature James Mason. It was "The Red Badge of Courage" about the American Civil War.

Many so-called educated people in India also have this irritating habit of giving running commentaries during film shows. A timely slap will perhaps act as a brake on a wagging tongue.

WELL DESERVED!

New Delhi, February 13.

A Division Bench of the Supreme Court dismissed a petition for special leave to appeal filed on behalf of film actress Kishori Aladatta of Bombay against the judgment of the State High Court rejecting her appeal against her conviction and sentence of five years under Section 304 (2) read with Section 109 I. P. C. on Tuesday the 12th February.

Kishori who is at present serving her sentence in the Yeravda Jail owned a building at Worli Sea Face. She used to earn a living by arranging singing parties at her house. On February 9, 1949, a quarrel arose between Nadkarni, a police

Dilip Kumar is trying to find out what is in that devil's workshop behind those beautiful eyes of Madhubala in "Sangdil", a social story produced and directed by R. C. Talwar.

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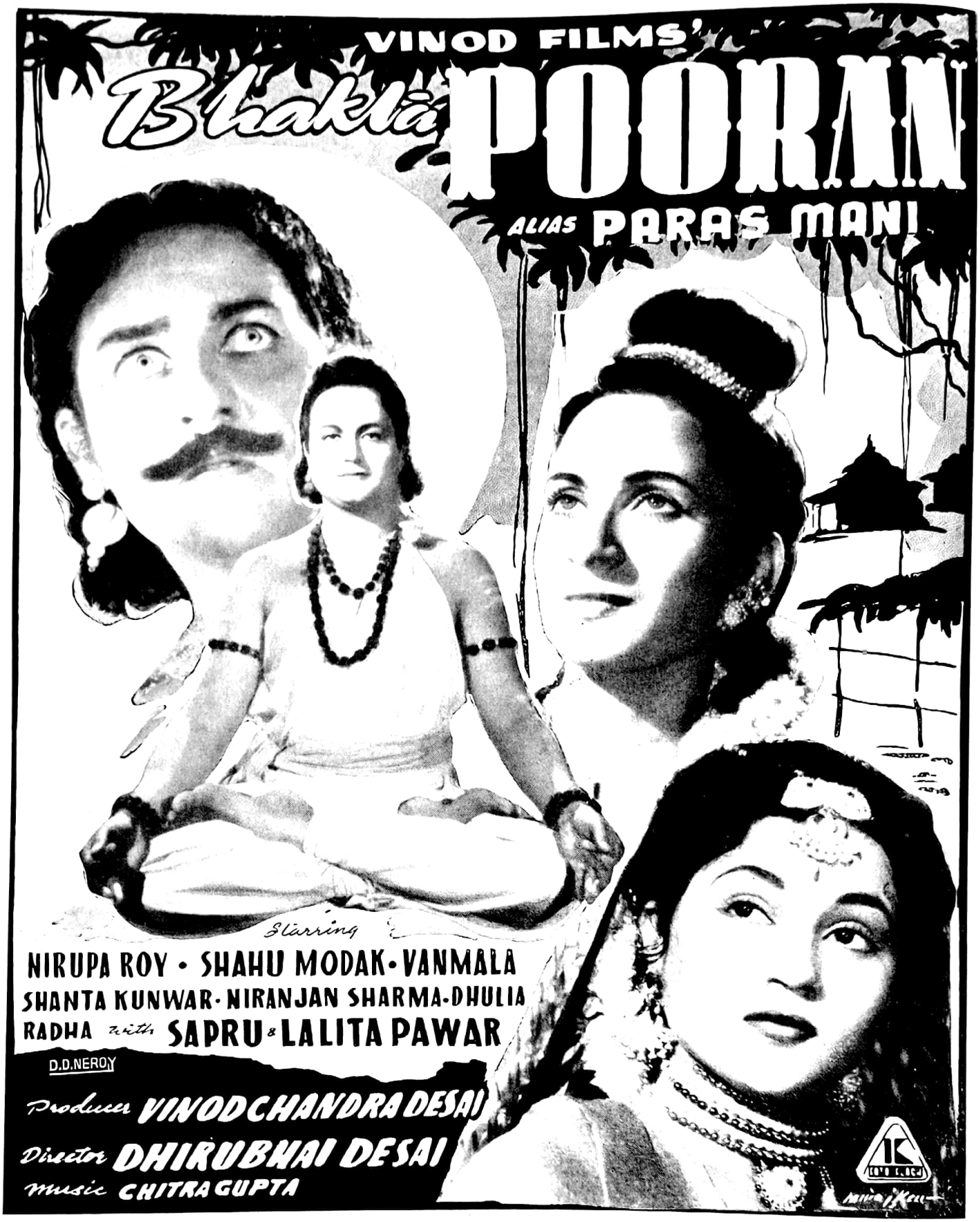

WRITTEN BY
S. N. Tripathi, V. Maharotra.

LYRICS
Nepali, Deepak, Ramesh Gupta.

CAMERA
Babubhai Udeshi.

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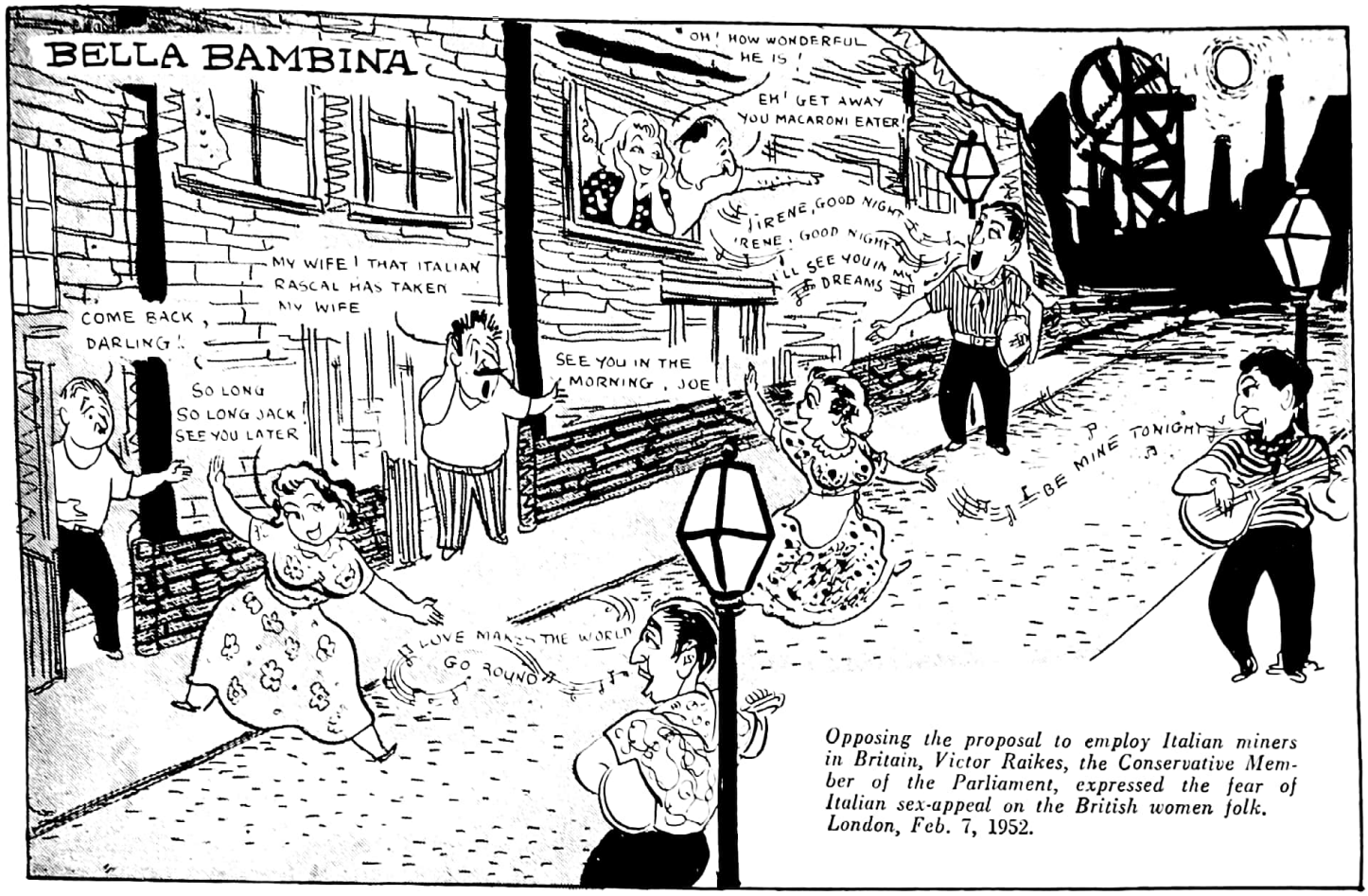
BELLA BAMBINA
MY WIFE! THAT ITALIAN RASCAL HAS TAKEN MY WIFE
COME BACK, DARLING!
SO LONG SO LONG JACK SEE YOU LATER
SEE YOU IN THE MORNING, JOE
OH! HOW WONDERFUL HE IS!
EH! GET AWAY YOU MACARONI EATER!
'IRENE, GOOD NIGHT
'IRENE, GOOD NIGHT
I'LL SEE YOU IN MY DREAMS
BE MINE TONIGHT
LOVE MAKES THE WORLD GO ROUND

Opposing the proposal to employ Italian miners in Britain, Victor Raikes, the Conservative Member of the Parliament, expressed the fear of Italian sex-appeal on the British women folk. London, Feb. 7, 1952.

officer and Kishori. According to the prosecution he was brutally assaulted and thrown out from the balcony outside the bedroom. Subsequently he was found unconscious on the road and taken to hospital. A skull operation was performed upon him on February 17 and he succumbed to his injuries two days later.

Kishori along with the other two accused was tried by the Additional Sessions Judge, Greater Bombay, and the jury returned a unanimous verdict of guilty against them. A sentence of 5 years' imprisonment was passed on each of the accused by the judge. Kishori filed an appeal in the Bombay High Court which dismissed it on July 22, 1951. The High Court also refused leave to appeal to the Supreme Court.

At last this unfortunate murder Case has ended.

FUNNY INDEED !

Berlin, January 25.

A film called "Have Fun In Bed" was confiscated on the German-Belgian frontier by the authorities.

At a private showing however, there was disappointment when the picture proved to be an educational one on bedridden children.

Names can be completely misleading sometimes!

INTOXICATED PORTUGUESE

Bombay, February 9.

A recent Portuguese order makes it necessary for all Indian citizens employed as teachers to take residence permits. Yet another law requires all foreigners to obtain permits for occupying houses. Under the existing Indo-Portuguese reciprocal arrangements, the entry, movements and residence of Indian citizens in Goa and Portuguese subjects in the Indian Union territory have been free.

The Portuguese evidently believe in making laws to perpetuate their colonial imperialism somehow or the other. It is time we settle with these wine merchants before we forfeit our self-respect completely.

BEATS AND BEATS !

Calcutta, February 14.

At the Indian Science Congress held in Calcutta recently, Dr. N. N. Das, Professor of Physiology in collaboration with Philips Electrical Co. (India) Ltd., recorded different kinds of heart-beats on a tape recorder and amplified them in an auditorium for the benefit of his audience. Heart-beats were taken of patients suffering from heart diseases, babies, unborn babies, children, adults and of animals like rat, rabbit and monkey.

As a study of heart-beats offers a ready cue to the various diseases, this kind of recording is bound to be useful to the medical profession. Once recorded, they can be demonstrated without the patients being present.

Our film heroes, however, use their heroines to measure their heart-beats.

INQUISITIVE FRENCHMEN !

Hollywood, February 1.

Shelley Winters, the film star always in the news, has something interesting to say on Paris. Says she: "You know, some of those artists and painters over there are real whacky!" Some friends of hers invited her to a party, lifted her on top of a cafe table and asked her to sing. And she sang.

Now don't be surprised if Shelley wants to be chaperoned by Frenchmen the rest of her life. She sang and they saw.

OLD CLIFFORD !

Secunderabad, February 16.

Three juvenile offenders confessed thefts and burglaries amounting to Rs. 10,000|- before Police Commissioner Shiva Kumar Lal. They also admitted being fond of English crime pictures. The cinema lured them so much that they tried to get jobs in film companies at Bombay. They said they knew pick-pocketing, lock breaking and wall-climbing—all their knowledge of these anti-social arts coming from films—and they perfected their technique at bus stands, cinema houses and railway stations.

And yet old Clifford Agarwala sees nothing wrong in some of Hollywood's crime-laden pictures. He is probably waiting till Minister Morarji starts wall-climbing.

CUDDLE AND HUDDLE !

London, February 1.

Stage actress Muriel Pavlow, 30, seems to know the secret of being in love after five years of married life with actor Derek Farr. They first met while making a film called "The Shop at Sly Corner" and

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In this mood, Kamini Kaushal is most charming. She spells her love with silence and sadness in "Ansoo" produced by Famous Pictures.

within three meetings Derek proposed to Muriel.

They keep their love fresh, however, by not working together in the same play on the stage since they got married.

In India, we have cuddling couples on and off the screen.

KARDAR TRIUMPHS !

New Delhi, February 15.

The Custodian General of Evacuee Property, New Delhi, has accepted the appeal of Mr. and Mrs. A. R. Kardar against the order of the Additional Custodian, Bombay and declared that the appellants do not come under the purview of the term, "intending evacuee". He has, therefore set aside the order passed by the Additional Custodian, Bombay. Mr. Kardar is a well-known producer and studio owner of Bombay.

The appeal was filed by Mr. and Mrs. Kardar against the order which declared them as intending evacuees on the alleged ground that they had transferred a portion of the assets to Pakistan after partition. The Additional Custodian had found that they had taken Rs. 40,000 to Karachi in February or March 1948 and had gone from there to Lahore, where they had established an office and spent Rs. 7000/- on furniture, typewriter etc.

The balance of Rs. 33,000/- was however brought back to India. Subsequently, moreover, they had been bringing money from Pakistan to India, to the extent of several lakhs of rupees, by way of their earnings from their film distribution in Lahore.

After hearing the counsel for the appellants as well as for the Additional Custodian and after careful consideration and thought about the arguments addressed, the Custodian General came to the conclusion that the case for the appellant being declared as intending evacuee had not been made out.

For purpose of coming to the conclusion whether a person is an intending evacuee, said the Custodian General, what has been his conduct after the transfer of the assets is a matter of considerable importance and cannot be ignored. In this case, the appellant had spent only so much as was required for the purpose of establishing an office at Lahore and did not allow the balance to remain in Pakistan. There is no evidence on the record that thereafter he sent any money to Pakistan.

The Custodian General accordingly accepted the appeal by the appellants, Mr. and Mrs. Kardar, and set aside the order passed by the Additional Custodian.

DOPEY GUYS !

London, January 28.

The British Board of Film Censors banned "The Devil's Weed" starring Lila Leeds, because it dealt with dope. The County Councils of London, Middlesex and Surrey have also banned it.

The British people prefer the politicians to dope them, not film producers.

PERPETUATING POWER

Srinagar, January 27.

With Nehru waxing eloquent over Kashmir twice a week, the State Government of Kashmir has been trying to keep pace by increasing the literacy of the Kashmiris through the film and the radio.

Audio visual education schemes have been in force during the last four years. The film units also rendered social service as the vans were fitted with first aid equipment and they worked in co-operation with the local Red Cross Society. The propaganda vans had singers and commentators, who explained to the audience in their local dialects the different reforms introduced by the Government.

The State's broadcasting system has improved considerably and today there are 250 community listening centres in the valley with 250 listeners on an average at each centre.

A government official said: "The medium of broadcasting has fulfilled the task of helping the government to bring home to the common man the implications of the politico-economic programme of new Kashmir. It has also successfully contended the propaganda of the enemy

Jagirdar plays a fine reflective role in "Zakhmi", a social story directed by him for M. & T. Ltd.

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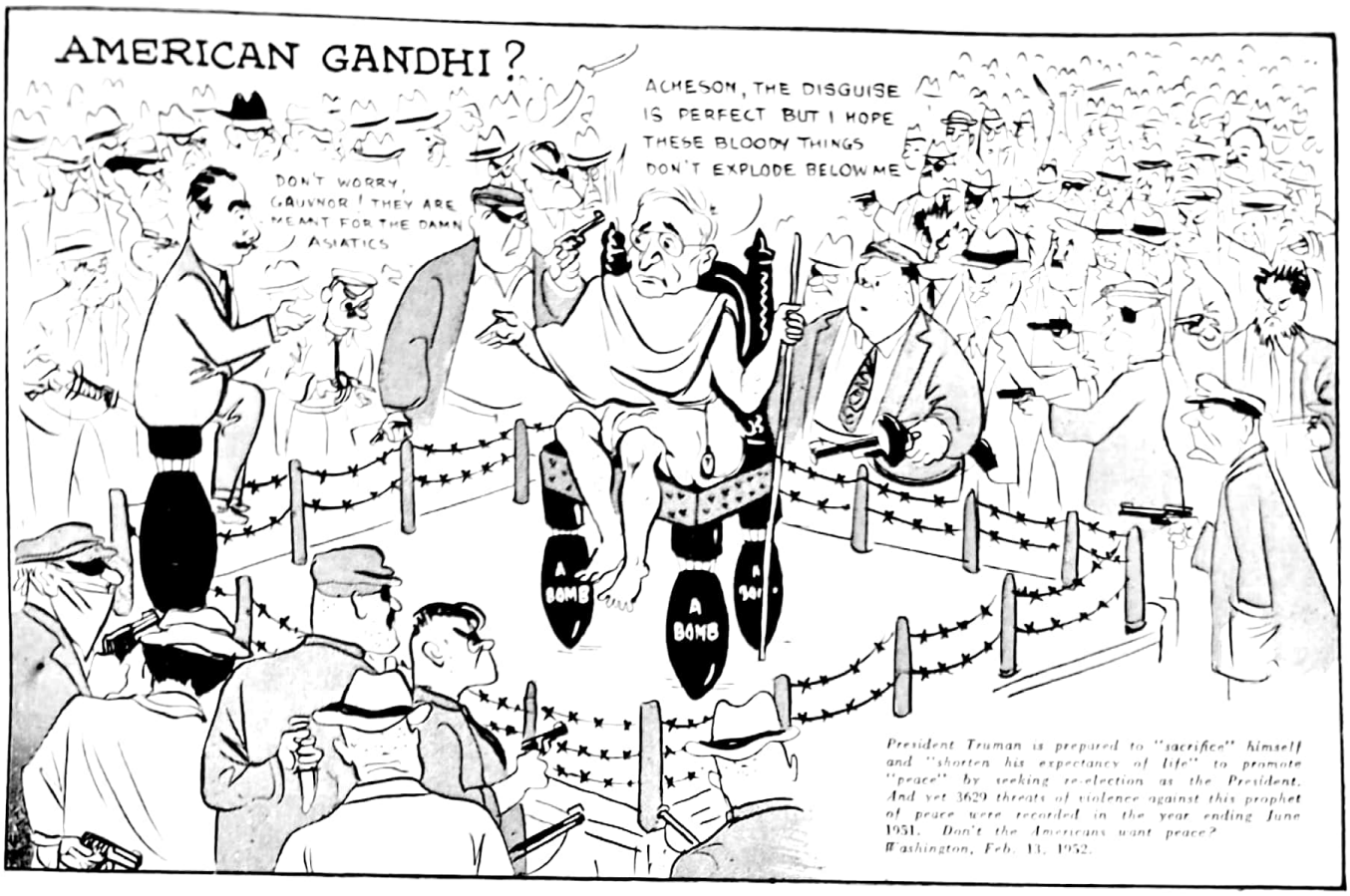
AMERICAN GANDHI ?
DON'T WORRY, GAUVNOR ! THEY ARE MEANT FOR THE DAMN ASIATICS
ACHESON, THE DISGUISE IS PERFECT BUT I HOPE THESE BLOODY THINGS DON'T EXPLODE BELOW ME
A BOMB
A BOMB
A BOMB
President Truman is prepared to "sacrifice" himself and "shorten his expectancy of life" to promote "peace" by seeking re-election as the President. And yet 3629 threats of violence against this prophet of peace were recorded in the year ending June 1951. Don't the Americans want peace? Washington, Feb. 13, 1952.

radio which tried to inflame religious passions and helped in the propagation of the ideals of secular democracy among the people".

The real test of Kashmiris will, however, come when they face a plebiscite and then we shall see which side the camel sits.

COMPROMISE !

Hollywood, January 20.

The Legion of Decency, a welfare body of censors wanted to put Tennessee Williams' "A Street Car Named Desire" produced by Elia Kazan in the "C" or "Condemned" category of pictures.

Fearing the "C" classification would affect its box office value, the producers made twelve cuts in the picture without the knowledge of the director and then secured a "B" from the Legion.

Some time ago when a "C" picture was shown at Philadelphia, every local censor board sprang up into activity and either wanted cuts in it or a total ban. Kazan didn't want this to happen to "A Street Car Named Desire" starring Vivien Leigh and Marlon Brando.

Let us hope old Williams identifies his story.

BEST SAUSAGE OF THE YEAR

Karachi, February 12.

The Pakistan Chamber of Film Industry will henceforth grant the following awards to the films produced in Pakistan every year:- The best picture of the year, the best director of the year, the best music director of the year, the best photography in the picture, the best performance by a male artiste in the year and the best performance by a female artiste in the year.

Having seen some pictures produced by Pakistan during the last four years, we wonder if they can be even defined as motion pictures. Perhaps the Pakistanis want to take a pat on the back for having kept the industry alive, even at a miserable level.

At present all the awards should be given to "Josh-e-Jehad" which is making millions of Muslims mad.

POISONED PEOPLE !

Budapest, February 8.

Cinema audiences in Hungary totalled roughly 80 millions in 1951, showing an increase of 47 millions over the year 1950. In 1935, 18½ million people went to pictures.

Hungary produced 4 feature films in 1950 and 12 in 1951. Hungarian filmgoers are definitely showing a liking for their local product.

TAXING THE IMAGINATION !

Bombay, February 12.

Facts and figures on Russia are never wanting with every other Russian just waiting to tell the ever patient Indian about the only paradise on earth—the U. S. S. R. According to M. N. Semenov, Deputy Minister of Cinematography, U. S. S. R., the film industry which was state-controlled had a separate ministry. Though the State treats it as a business and grants it a separate allotment in the budget every year, it is primarily a medium of "educating" the people.

There are 65,000 cinema houses in Russia all run by the State. All studios and factories producing materials of various kinds for the industry were under the Ministry for Films. The factories produced chemicals, raw films, cameras etc. The film industry employed 1,38,000 people. There was a Central Institute in Moscow for training, 10 high schools for technicians and 160 schools for training operators. There was also a Research Institute working under the Soviet Academy of Sciences.

On an average 500 films were produced every year in the different regional languages. U. S. S. R. had only one entertainment tax called the Cultural Tax which did not exceed more than three per cent of the value of the tickets purchased.

Russian-crazy film folks in India can now sing praises of the U. S. S. R.

HOLLYWOOD DILIP !

Hollywood, January 20.

Popular, handsome actor Farley Granger is giving quite a headache to his boss Samuel Goldwyn these days. He had gone for a continental tour with Shelley Winters and failed to return to Hollywood on the scheduled date. No one knew where he was or how to get in touch with him, including his family and his agents.

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Bengal : **Usha Pictures, 3/1 Madan Street, Calcutta.**
Bombay : **India Talkies, Bombay.**
C. P. C. I. : **Shree Ganesh Film Exchange, Indore City.**
Overseas : **Overseas Film Circle, Bombay, 4.**
For other particulars : **Rani Productions, Purshottam Building, Tribhuvan Road, Bombay, 4.**

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Farley seems to have learnt the Indian trick of disappearing when required. Our screen hero Dilip Kumar can at least be dug out of the Juhu sands. He is an old ostrich.

A GOOD BEGINNING !

Rochester N. Y., January 25.

Negro baritone, William Warfield, who featured in "Show Boat" and became popular was presented with a scroll by Mayor Samuel Dicker in recognition of his singing.

Warfield began his singing career in his father's church and later gave concerts in America and Australia.

At least one Negro has been honoured for his talent.

NOTHING NEW !

Kassel, January 28.

A two-storeyed theatre has been constructed in a war-time air raid shelter.

The local state school students fitted it by hammering and putting together some old boxes. Some ingenuity!

That is how most of the Indian theatres are built.

MISGUIDED GIRLS !

Berlin, January 28.

Young German girls—all Errol Flynn admirers—are angry at the press criticism of their favourite hero. They have formed a club with the sole idea of defending him. The club has 400 members and Herr Reinhard Hartman of Warner Brothers as its chairman. The members will protest against "insulting rumours" about Flynn and publish a monthly Errol Flynn news bulletin.

Another Flynn club has his autographed photo bearing the words: "I love the whole Bavarian girl club".

We won't be surprised if these Flynn clubs are even financed by Errol himself. Several Bombay air-hostesses should join this club as Errol loved them all, one by one, when he last visited Bombay.

BETTER USED !

New York, January 26.

The Imperial Pearl Syndicate donated a beautiful pearl gown to the Damon Runyon Memorial Fund for Cancer Research. It is made of 100,000 cultured pearls and valued at 100,000 dollars. 15 years were spent in collecting the pre-war pearls for the gown. It weighs 27 pounds and 8 dressmakers got it ready in three months. When Gloria Swanson wore it, she had to move about with a police guard.

SHE DID IT !

Isle of Capri, February 19.

54-year old Gracie Fields ended her romance by marrying 48 year old radio repairer Abraham Boris Alberovich on Tuesday the 18th February.

The ceremony took place in the Capri Cathedral.

SHOUTING IN ADVANCE !

London, February.

The Moscow Scientific Film Studies is preparing a film on the atom. The method of making it has been done by scientists of the Physics Institute of the U. S. S. R. Academy of Sciences in collaboration with Leningrad cinema technicians.

Stalin evidently doesn't want to be caught napping.

WASTE OF PAPER !

Bombay, February 19.

After a humiliating experience in the general elections, the Socialists have brought out an eight-page election manifesto for the municipal elections to be held in Bombay shortly.

They have promised to do a hundred things for the citizens. One of them is the establishment of Municipal Theatres and the development of a "theatre movement" to encourage talent which "is at present handicapped by severe pecuniary difficulties".

Socialists, however, are good at manifestoes but not good in winning seats.

ON RED JOB !

Seattle, February 1.

Negro singer Paul Robeson and his lawyer Mr. Vincent William Hallinan were prevented from crossing the border into Canada by the United States Immigration authorities. Paul was going there to address a mine, mill and smelter workers' union.

WORK OF GENIUS !

Hollywood, January 26.

Charlie Chaplin's new picture "Limelight" produced at a cost of £300,000 is almost ready. Produced, directed and written by Chaplin, it is semi-autobiographical and has an old-time music-hall background. Many of his children appear in the picture. Chaplin seems to be quite proud of "Limelight", for he has laboured on it for three years.

CULTURAL POISON !

Bangalore, January 21.

Mr. K. T. Bhashyam, Minister for Law and Labour, inaugurated the mobile film unit of the United States Information Library at Pantharapalaya. He emphasized the value of visual education for the masses and thanked the American Embassy in India for arranging these film shows.

The projection van, a De Lahye model, was recently imported from France by the United States Government for the United States Information Library film programmes in rural areas. It has an automatic generator for use in areas where there is no electricity, an air mattress and a hot plate for the convenience of the touring crew. It has also a portable projector, a screen and a loud-speaker.

Who says that the United States Information Services is not active in India? They know that the film is the best medium for their "cultural" propaganda amongst the illiterate Indian masses. Any one can do anything in this damn country of orphans.

AT LAST !

New York, January 28.

Fanny Ward, a well-known stage actress and popularly called "The Eternal Flapper" died after being confined to a hospital for a year. She admitted to being 79, though friends said that she was well over 80.

When she was 60, she is reported to have played a girl of 17.

DIGEST THAT !

Paris, February 1.

The film, press and radio are indispensable items of modern civilization. Here are some interesting facts about them furnished by the UNESCO.

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ENDS BALDNESS, INCREASES MEMORY, INSURES EYESIGHT, IMPARTS SOUND SLEEP.

REMOVES GRAY HAIR. STOPS FALLINC HAIR, USEFUL TO EVERYBODY IN ALL SEASONS.

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Send M. O. for Rs. 5|5|- for Big Bottle and Rs. 3|7|- for Small Bottle. (Including Postage & Package charges) as no V.P.P. is sent.

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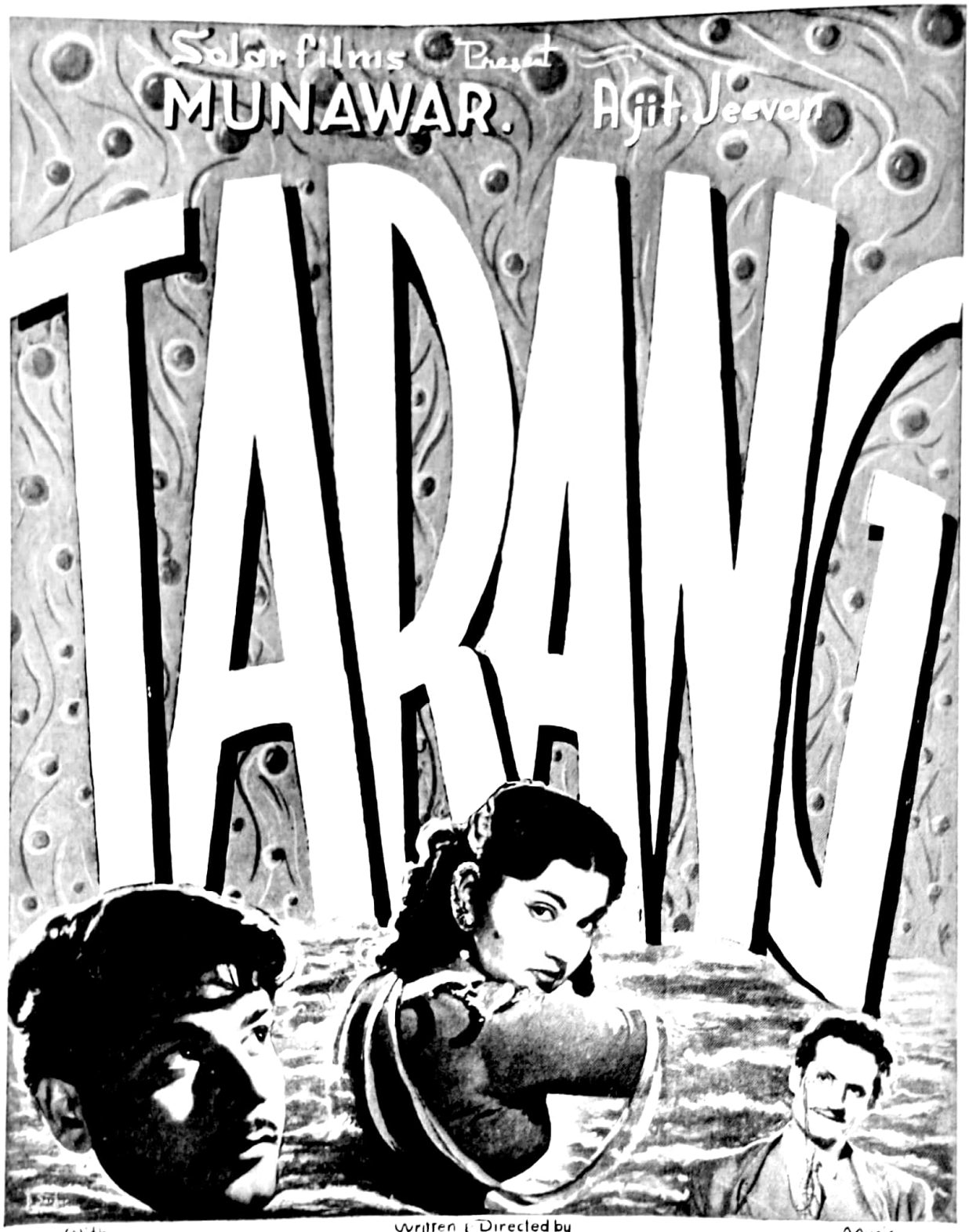

With
MANORAMA. MANJU.
BHAGWANJI. CHANDRALEKHA &
NIRANJAN SHARMA
Produced by

Written & Directed by
I. C. KAPOOR
Songs
MADHOK & KAPOOR
BASUDEV SINHA

Music
CHITRA GUPTA
Cinematography
MADAN SINHA
at Modern Studios. Bombay

FOR - PARTICULARS
SOLAR FILMS. Victoria Building. Grant Road. Bombay 7.

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Badri Prasad and Ashok Kumar provide some tense drama in "Naubahar", a social story produced by M. Ahluwalia and directed by Pt. Anand Kumar for New Premier Films Ltd.

2,379,463,000 people all over the world receive news, information and entertainment from 223,774,000 copies of daily newspapers, 181,849,000 radio receivers, about 15,500,000 television receivers and over 100,000 cinemas with 42,444,900 seats.

United States uses 65% of the world's newsprint while India uses less than 1%. Europeans buy 53% of the world's daily papers while South Americans, Asians and Africans together buy only 15%. The United Kingdom has the largest number of paper readers with a circulation of 596 copies per 1000 people. The U. S. S. R. has 7700 dailies and weeklies with a combined circulation of 33,500,000.

In the cinema field, largest producers of feature films are the United States, next India, then Japan and Italy. The Soviet Union makes more documentaries than entertainment films.

The most frequent cinemagoers are in Israel, putting in an attendance of 38 times per person a year. Next are the Costa Ricans 30 times, followed by the British—29 times. They have no figures about the Indians, some of whom see a single picture 38 times.

BRIDGING 21 YEARS !

Hollywood, February 18.

Popular M. G. M. actress Elizabeth Taylor, 20, has again fallen in love—this time with 41-year old British actor Michael Wilding.

The wedding will take place in London very soon. We hope this marriage stands the test of Elizabeth's volatile temperament.

THE RUSSIAN TRICK !

Berlin, January 18.

Two members of Gracie Fields' show and a British Army truck driver were found missing in East Germany.

They are believed to be in Russian custody. When the British authorities made enquiries, the Russians said they had their car but not the passengers.

Russians are probably good miracle-mongers, the way they make people invisible to suit their convenience.

IN DANGER !

London, January 25.

British film star Celia Johnson now working in "The Holly and the Ivy" is a lucky actress, getting "police" protection. Ex-Police Sergeant Arthur George drives her car when she needs a chauffeur and remains on the set during her shooting. When the war was on, Celia worked in the Women's Auxiliary Police Force and she drove Sergeant George's car as part of her work. Celia is still a special constable.

We have Madhubala copying the same stunt in India.

BANKRUPTS ALL!

Hollywood, January 20.

The Bank of America foreclosed on mortgages on 20 films valued at $25,000,000 in order to recover the loans made to film companies. Some of the pictures affected by this are "Arch of Triumph" "Ramrod", "Body and Soul" and were produced by Enterprise Productions.

They have bankrupts in America too.

ROBBING THE JEWS !

Tel Aviv, January 18.

108 exhibitors met at a Conference recently to discuss their problems. Their president said that they contributed about two million Israeli pounds annually by way of taxes.

They also threatened to serve notice on the municipal authorities and the government and close their cinemas unless they increased the price of tickets.

After independence, taxes had gone up by 800% and costs by 1000%. In one year labour costs had gone up by 20% but the price of tickets had remained the same.

VERY RELIGIOUS !

Sydney, January 20.

The Sydney Central Summons Court fined an exhibitor and a distributor for screening films on Sunday. This case has come to be regarded as a test case for justifying the validity of the Sunday Observance Act.

Ken Cook of King's Cross Theatrette was fined $11 and Natan Scheinwald, a distributor of foreign films, was fined $22. The summons were served by the secretary of the Theatrical Employees Association under the Theatres and Public Halls Act.

Both Cook and Scheinwald will appeal in a higher court.

TOOTH FOR TOOTH

Paris, January 21.

The Communists in the National Assembly are still continuing their struggle against the screening of American and other foreign pictures. They tried to reduce the permit for American films from 125 to 80 but the motion was lost by a vote of 398 to 207.

The French film "Nous Irons A Paris" was dubbed in English but flopped badly in London because of poor quality. The producers, however, want reciprocal action. While there are no permits required for dubbing French films into English, Britain gets 21 dubbing permits per year.

The French film industry, however, is faring badly with five studios closed and many producers suspending their productions. Production costs have gone up by 25%.

It looks as if their reciprocal policy is not working out correctly.

AN APOLOGY!

The numerous difficulties of printing and publishing in these times can only be known to the people in the trade.

A number of unfortunate circumstances delayed the printing of the book "Stars of the Indian Screen", so far. The pictorial part of the book has been now completed but the editorial part has been delayed owing to the unfortunate illness of Mr. Baburao Patel.

We, however, hope to put this book on the stalls in the month of March.

PARKER & SONS LTD.,
Publishers.
Parker Building,
Fort, Bombay.

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"...ACTION...EXCITEMENT
...SWIFT-PACED...

PRODUCTIONS'

HANGAMA

STARRING

NUTAN · NASIR · K.N.SINGH · DAVID · RAJ MEHRA · CUCKOO

GOPE & YAKUB

PRODUCED & DIRECTED BY
RAM KAMLANI
MUSIC
C.RAMCHANDRA
SONGS
RAJINDRA KRISHAN

Giddy

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G

PRODUCTIONS'

NEXT OFFERING

MĀLKIN

DIRECTION

O.P. DATTA

MUSIC

ROSHAN

SONGS

RAJINDRA KRISHAN

PRODUCED BY

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SCREEN PLAY & DIALOGUE

AGHAJANI KASHMIRI

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A story of surging emotions that never found a shore!

HIRA hf FILMS

PRESENT

NARGIS

in the most challenging role a woman ever played!

Saahil

Story
I.S.JOHAR

Direction
B.R.CHOPRA

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Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

NO, DEAR !

"'My heart is Congress but my stomach is Communist'. You have said it again, in your own inimitable way. South India, in general, and the Travancore-Cochin and the Madras States, in particular, provide ample testimony to your prophetic words. To anyone familiar with the conditions obtaining in the South, it would not take long to find out the reason for the Congress debacle in the South. In fact, the Congress alone is to blame for it, as, it is the Congress that drove the masses to desperation.

"Tall talks do not fertilize the soil and fill the bowl with food. The Congress will have now to appeal to the stomach and certainly that cannot be done through words! Can it?"

CHINGLEPUT. *E. R. Vaidehi.*

SEEING RED?

"Our thanks are due to you for your special editorial, "Food for Fifty Two," which graced the new year number filmindia. You have touched upon all aspects of this burning problem. Moreover, you have very well depicted our hopes and sighs, our inspirations and aspirations, and the government's promises and provocations. Today every one is caught between the "Congress doings" and our "prime minister's sayings". I very sincerely hope that we as a hungry people already cannot be fooled again for the year '52. We cannot tolerate this Hamletian mood of "to be hungry or to be angry". If our Prime Minister wants us to smile back to his smiling face, we will as well have to do it in a "different way", which is not far away."

SECUNDERABAD (Dn.) *V. Prabhakar.*

YOU ARE RIGHT !

"Your editorial on "Food" is most timely. In the South, the elections have been decided purely on the food issue. In fact, the main slogan of the opposition was "Down with the 6 oz. rule". This caught and decided the issue. The achievements of the Congress, its role in our freedom movement, the grant of adult suffrage, prohibition, establishment of a stable Government and most of all, the dynamic personality of Nehru and his personal magnetism, all these were forgotten by the hungry people. Idealism and long speeches, from however eminent a personality, merely serve to irritate empty stomachs.

"The Congress has failed most miserably to solve the food crisis in spite of the enormous resources and time at its disposal. Instead of utilising the financial resources of the country to develop and increase its food production by irrigation projects etc., it has frittered them away on ideological projects like prohibition and wasting money on several other foolish schemes. What we want today is a sound food policy consisting of both a short term plan and a long term one. Food imports should be increased till our own can be developed. Let us cut down import of luxury articles like cosmetics, high powered cars, liquors, cigars, jewellery and others and attempt to feed the nation.

"Another thing that lost the Congress a lot of votes in the South was the policy of thrusting strange foodgrains like maize and milo. Experiments are all right in a laboratory. But it will be disastrous to experiment with a nation's diet. It is extremely difficult to change one's diet. How would Nehru like it if he were to be compelled to take 'iddli sambar' every morning? If he wants our votes, let Nehru give us the food we want and not the food he wants us to eat."

MADRAS. *V. V. Sundaram.*

ALWAYS IN GOOD TIME !

"You have done well in selecting "Food" as your topic for the leading article in "filmindia" for the first month of the new year, 1952. For, the problem of food has assumed menacing dimensions for quite a long time now and the people have had enough of "tightening of belts" and "missing of meals".

"The one important factor for the Congress reverses in the South is that the people there were and still are living in a state of semi if not complete starvation. The trials and tribulations that the people had gone through are heart-rending. If nature has been singularly unkind to that part of the country, that does not absolve the Government of the day from the duty it owed to the people.

"Your editorial has come just at the opportune moment when new governments would shortly be installed at the Centre as well as in the States. These governments, whether with a thumping majority or with a trying majority, can ill-afford to forget what millions, as you rightly pointed out, say today: "My heart is Congress but my stomach is Communist"."

HYDERABAD (Dn.) *A. V. Narasimhan.*

CLIFFORD TOO OLD !

"On Thursday, 10th January, I went to the local 'Palace Cinema' for a morning show, to see the picture "The Great Jewel Robber", a picture full of crime and sex. I knew that it was granted an "A" certificate.

"But to my surprise, I saw the management careless in not exhibiting the board stating the admission 'For Adults Only'. Re. 0-5-0 class was full of youngsters viz. under 15, who were mostly Christians.

To Kishore Sahu, the dream-eyed lover of women, nature is never complete till he has a crowd of cuties around him to prop his morale. He has them all—Bina Rai, Rani Chanda, Shakuntala—in "Sapna", a social story of Hindustan Chitra directed by another woman-lover, Kidar Sharma.

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DEVI SHARMA
PRESENTS

MADHUBALA
DEVANAND
IN

KAMNA

Produced & Directed by
DEVI SHARMA

With
CHANCHAL
MIRZA MUSHARAF
and a new face
YASMIN

Music
S.D. BURMAN

Story
ANNIE SHIVJI

Giddy

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111, Famous Cine Laboratories & Studios, Haines Road, Mahalaxmi, Bombay. 11.

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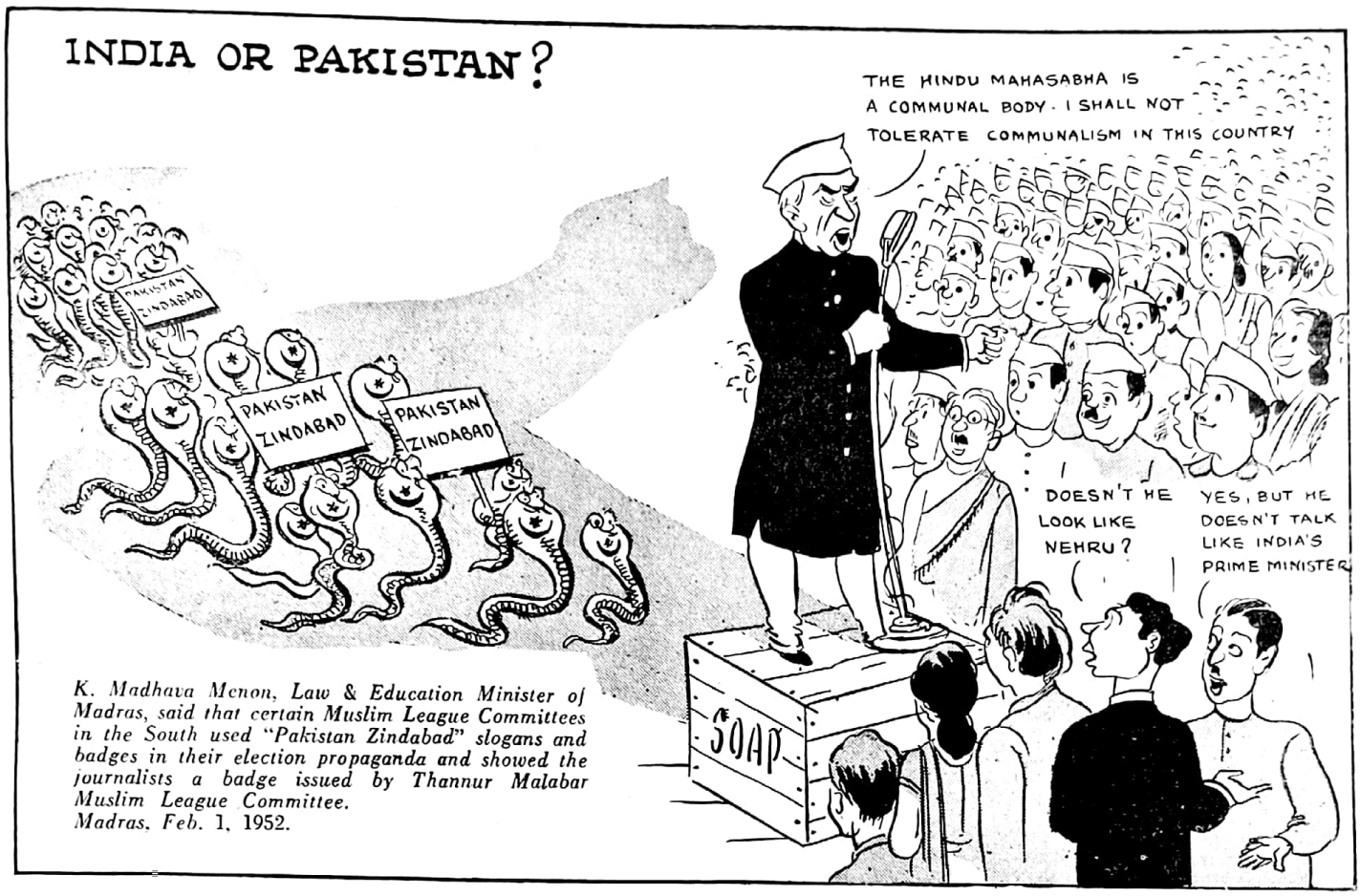
INDIA OR PAKISTAN?
PAKISTAN ZINDABAD
PAKISTAN ZINDABAD
PAKISTAN ZINDABAD
THE HINDU MAHASABHA IS A COMMUNAL BODY. I SHALL NOT TOLERATE COMMUNALISM IN THIS COUNTRY
DOESN'T HE LOOK LIKE NEHRU?
YES, BUT HE DOESN'T TALK LIKE INDIA'S PRIME MINISTER
SOAP

K. Madhava Menon, Law & Education Minister of Madras, said that certain Muslim League Committees in the South used "Pakistan Zindabad" slogans and badges in their election propaganda and showed the journalists a badge issued by Thannur Malabar Muslim League Committee.
Madras, Feb. 1, 1952.

"Another instance of the negligence of the management was seen on the next Thursday, i. e. 17th January. The management this time exhibited the board reading 'Adults Only'. But no check was maintained on the admission of youngsters. This time the picture was "This Side of the Law"."

BOMBAY. *B. G. Parab.*

DISGRACEFUL, JAGARAO !

"The 'Liberty Cinema' owned by the leading film exhibitor here, Sri N. J. Nayudu, is considered to be the best in Nagpur. It is the only theatre in Nagpur which shows mostly English pictures and where decent people can go and spend the evening. Yet this premier theatre is hardly better than the rotten rest. The theatre was originally designed to be air-conditioned, but unfortunately the air-conditioning plant hardly works twice a year and the remaining 363 days (or 364 in leap years) the cinema-goers have a hard time inside. There are no ceiling fans and the side fans are only few and inadequate.

"However the worst thing about it is the sound. One has to strain to the utmost to catch two words out of ten and the whole charm of a picture is lost. Although the picture house has been in existence for quite a few years, no visible attempt is being made to improve the conditions. The comforts are actually inversely proportional to the rates which (rates) are unusually high."

NAGPUR. *Suresh Sahu.*

SLEEPING CLIFFORD !

"Recently I saw "Mundari", a picture in Punjabi imported from Pakistan. Though habituated to see vulgarity in the Punjabi pictures, yet I cannot help but seek the columns of "filmindia" to voice my indignation.

"I cannot give you all the filthy and objectionable stuff and spoil the precious pages of the magazine, but here are only a few items :

"When the hero and the heroine sing in the jungle, the hero while pointing towards the breasts of the heroine compares them to mangoes, etc.

"Charlie's acting in the theatre is vulgar and objectionable.

"A short statured man says that his mother's pain was healed by a Pathan."

"The dialogue between Charlie and Akhtari, when Charlie returns from the village fair, is unbearably vulgar.

"The picture is so obscene and vulgar that even a man of the world cannot help blushing all the while.

"After seeing this picture one wonders what Clifford Agarwala and Co., were doing while censoring this picture?

SIMLA. *Harbans Singh.*

TELLING TRUTH

"I can hardly write how much I appreciated your review of Raj Kapoor's "Awara". After seeing it on the opening day, I have been waiting till now to read a single sensible review of this great picture. It is really difficult to understand why simple defects in our pictures should be so severely criticized and condemned when each foreign picture in the reviews of these critics is "a must for the discriminating film-goer". It has always been gratifying to read film reviews in "filmindia". The necessity for reliable and impartial reviews and comments on our films cannot be over-emphasized."

BOMBAY. *Miss Gul L. Malaney.*

DESERVE KICKING OUT

"Writing in his column "Bombay Calling" in the January issue of "filmindia" JUDAS has raised an issue of great national importance, namely, the liquidation of foreign pockets in India. Although the French also have some Indian territory in their possession, they have thought it fit, and wisely so, not to make things too hot for the Government of India and have thereby avoided an immediate show-down. But the Portuguese, who are far weaker than the French, have all along, since the time their cousins, the British, left the shores of India, indulged in some or the other hostile activity against India. They helped the Nizam; they flirted with Pakistan in the latter's evil designs against us; and now they are forging trade sanctions against India.

"The fact that India is a very peaceful country and would go even out of her way to avoid conflict seems to have emboldened these Lilliputian dictators to

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filmco's

NAGMA

Produced & Directed by
NAKSHAB

STARRING
ASHOK KUMAR
NADIRA (The Technicolour Girl),
OM PRAKASH and others.

Story
K.A.ABBAS

Music
NASHAD

For particulars: **FILMCO.,** Habib Park, Clare Road, Byculla, Bombay.

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SHOPKEEPERS FIRST!
JUNK? KHWAJASAHIB, THAT JUNK WILL BLOW NEHRU INTO AIR 5000 FEET HIGH
QUITE SO! I SMUGGLE THAT STUFF WITH MY OWN HANDS IT IS GOOD. PLEASE GIVE THE MONEY
DO YOU WANT SO MUCH MONEY FOR ALL THAT JUNK?
AAH, IT'S WONDERFUL! EXPLOSIVES
YES, BUT THIS IS BUSINESS! EXPORT! YOU UNDERSTAND?
BUT HAVEN'T THE MUSLIMS TAKEN OUR OIL FIELDS IN IRAN AND KILLING US IN EGYPT?
Pakistan is reported to have been buying arms, anti-aircraft guns, bren carriers etc. from a firm of international racketeers with headquarters in Half Moon Street, London. The firm consists of an Englishman, an American and a sly Polish refugee. They call it "junk" but it is "junk" that kills.
London, Feb. 16, 1952.

scoff at us. The English saw the writing on the wall and packed off. The indications are that the French will follow suit at no distant date. It is in the interests of the Portuguese to leave with good grace. They should realize that the days of European Imperialism in the East are over now!"

BOMBAY. *M. S. Lulla.*

WELL, PANDIT NEHRU?

"The 'India League' of London through its department called, 'India Film Society', exhibits films depicting Indian life with the aim of promoting cultural relations between Britain and India. I had a chance to see the picture 'Mahal' through this Society.

"I understand that this picture is produced by the same Ashok-Vacha team which gave us their first rubbish called "Shikari", which I saw in Colombo in the year 1946.

"In sharp contrast to the high ideals of the India Film Society, pictures like 'Mahal' do not come up to the expectations and standard required in this country.

"On the other hand, such pictures leave a very poor and wrong impression about Indian traditions, culture and customs.

"My English friends who have a fairly good knowledge of India and who are friends of India, inform me that they are not aware of any known tribe of having a custom, as shown in 'Mahal', of proving the chastity of a woman who could successfully dodge daggers thrown at her.

"Another thing is that when a girl was doing her 'Coca Cola' dance and when daggers were being thrown at her, people expected Bing Crosby or Bob Hope to jump out from some corner to rescue the girl.

"What a fatal 'Hollywood' approach to Indian culture and traditions!"

LONDON. N. W. 2. *J. M. Mehta.*

FOOLS' FESTIVAL!

"Recently I visited the Open Air Theatre constructed at the Azad Maidan to see a Russian Film. Even though the festival had commenced two days previously, the building of stalls and fitting of electrical equipments at various places were going on in full swing. The theatres constructed were so near that the sound of one film could be very easily heard in the adjoining theatre. When the Russian film was being shown, the electric connection was suddenly cut off and spectators had to sit in darkness for about half an hour and in the meantime some people rushed into another theatre nearby which was showing a Czech film. Well, who is to blame for this comedy?

BOMBAY. *G. Kesavan.*

WHIPPING!

"'The Loves of Carmen' starring Rita Hayworth was classed by the Censors for 'Adults only' and rightly so because from the beginning to the fade out of the picture its plot revolves on the activities of unlawful gypsies. But the height of the tragedy is that the classification 'A' is not rigidly enforced. In the morning show of this picture at Plaza on 20th January I was surprised to see so many minors of both the sexes in the hall that I could not count them during the interval.

"Mr. Patel, what is the use of such ineffective classification and what punishment do you propose for the exhibitors who defy the Censors by issuing tickets to minors?"

NEW DELHI. *Maharaj Krishan.*

PIGEON PLAY!

"In "Awara" Nargis and Raj Kapoor are shown in bathing costume and the director never allows a close-up or even a nearer shot of Nargis and particularly his own. If Raj is so conscious of his muscular limitations and of Nargis's scanty sex appeal why was it considered necessary to add this scene to the picture?

"Will Raj Kapoor deny that it was merely for cheap mass appeal?"

NEW DELHI. *Maharaj Krishan*

GHELABHAI GOVERNMENT!

"Let me say something about our Bombay Government.

"We were having two shows daily in our local 'Deccan Talkies', before Shri J. N. Mehta announced the compulsory cut in electrical energy. But nowadays, we are having three shows daily and a special morning show on Sundays. Still, house consumers are strictly warned not to consume more electricity.

"What have you to say, Mr. Patel?"

POONA. *R. A. Chhugani.*

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Nasir Khan becomes an Arab when he sees Shyama. Others are prepared to become cannibals.
They are not exactly Siamese Twins because they sleep in different bed rooms.
They are putting the wrong cap on him and he does not like it. Who would?
Ah, these men! They are copying Pandit Nehru only to qualify themselves as lovers.

Entertainmen

No one can beat Film stan in giving she entertainment. The will make men star on their heads, balanc women on their to gues and dress huma beings as donkeys b they will make th people laugh and mak them forget their tw ounce rice rations an their misfortunes wit the Congress Gover ment.

And they do mor than that in "Shra matiji" when the make Shyama take t batch of young, good looking girls job-hun

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TELL-TALE SNAPS FROM SHRIMATIJI A FILMISTAN PICTURE

That is not a scene in the Sahara because those beautiful girls belong to Bombay.

De Luxe !

ing independent of men. Behind what looks like so much fun and laughter, "Shrimatiji" has a theme for young women of the country and writer-director I. S. Johar has made good use of this theme using artistes like Nasir Khan, Ramsingh, Majnu and Johar himself.

"Shrimatiji" cheers up even its sad-faced producer, S. Mukerjee, after he loses on the racecourse, a misfortune which even good whiskey cannot remedy.

These two guys need mutual support. They can't walk alone in love.

Dress them as donkeys or mules, you can still see the curves and name the species.

And these women! They are getting a kick out of their clownish show.

D.D.NERDY

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Kesar Films PRESENT

Bahu Beti

with RASHEED ★ S. NAZIR ★ LEELA MISRA ★ NAZIRA BAI

Written by RAJINDER SINGH BEDI

Directed by C. L. DHEER

Music by S. D. BATISH

● PRODUCED BY BARODA THEATRES LTD. ● KATES

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PICTURES IN MAKING

NEW PREMIER FILMS (Bombay)

With his maiden production "Nau Bahar" nearing completion, Producer M. S. Ahluwalia is all smiles. Like a good businessman he has already made the release arrangements at different cities including the Roxy at Bombay. "Nau Bahar" stars Ashok Kumar and Nalini Jaywant and contains a story with universal appeal. Lyrics written by Pradeep and Nakshab have been attractively tuned by music director Roshan. Producer Ahluwalia has an ambitious programme after "Nau Bahar" now that he has gained the necessary experience.

BANSAL PICTURES (Bombay)

If there is a man in the film industry with a shrewd business acumen, it is Kidarnath Bansal. Some of the pictures which he has bought are "Raja Harishchandra", "Ansoo" and "Lokmanya Tilak". "Raja Harishchandra" is a popular mythological and with Sumitra, Prem Adib, Gope and Bipin Gupta featuring in it, Kidarnath is bound to find it a paying proposition. "Ansoo" stars vivacious Kamini Kaushal, her son and daughter, Ashit Baran, Pran, and is directed by Shanti Kumar. "Lokmanya Tilak" produced by Prabhat, stars Gajanan Jagirdar as the Lion of Maharashtra and is directed by Vishram Bedekar.

TRIBHUVAN PRODUCTIONS (Bombay)

Director B. R. Chopra is reported to have put in a lot of realism in "Shole" starring pretty Bina Rai, Purnima, Ashok Kumar and Mirza Musharaff. Having made "Afsana" a box office hit, we are sure he has learnt the trick of making pictures with mass appeal. "Saahil" written by I. S. Johar will soon go to the sets and has talented and popular stars—Nargis, Motilal, Shekhar and Jeevan. Both "Shole" and "Saahil" are produced by Hira Films and the rights bought by Tribhuvan Productions.

GOPE PRODUCTIONS (Bombay)

"Hangama" a breezy comedy, starring Nutan, Nasir Khan, Gope, Yakub and K. N. Singh, is scheduled for early release at the Liberty, Bombay. Producer-director Ram Kamlani has made entertainment the chief note in "Hangama" and filmgoers can just chase their blues away with it. And don't forget, there is music by C. Ramchandra for those who want lilt and melody. The muhurt of "Malkin" starring Purnima, Gope, Durga Khote, David and Raja Mehra was performed on 28th January in the usual gay manner associated with Producer Ram Kamlani at the Eastern Studios. Let us hope Ram and director O. P. Datta put some speed in the shooting of "Malkin".

BIMA PRODUCTIONS (Bombay)

Producer Mudnaney's "Yadgar" is more than half way through with director Brij Rani working patiently on it. Starring Munnawar Sultana, "Yadgar" promises to be a thrilling experience because of its touching story. The supporting cast consists of Kailash, A. Shah, Gulab, Cuckoo and Pratima Devi. In the meantime, Producer Mudnaney is preparing for his new picture "Slave Girl". With such an interesting subject, Mudnaney has an eye on the box-office all right.

HINDUSTAN CHITRA (Bombay)

Written and produced by Kishore Sahu, and directed by Kedar Sharma, "Sapna" was released in several North Indian towns and is reported to have been liked immensely. Bina Rai, Rani Chanda and Shakuntala have portrayed their respective roles with understanding. As regards Kishore Sahu's work in "Sapna", some consider it to be a classic performance. Their next "Hamari Duniya" has gone to the sets.

FILMISTAN LTD. (Bombay)

Starring Shyama and Nasir Khan, "Shrimatiji" is running well at the Krishna cinema, Bombay. Director I. S. Johar has done a good job of it and people seem to like the gags which keep them chuckling throughout the picture. Others in the cast are Ram Singh, Murad, Johar, Majnu, Sampson and Vimla. "Anand Math" and "Prince Salim and Anarkali" are progressing rapidly. Directors D. D. Kashyap and R. D. Pareenja are busy perfecting their screenplays before they start shooting.

NEW SAI PRODUCTIONS (Bombay)

Music director C. Ramchandra has created so many box office tunes with his mastery of melody and rhythm. No wonder, he has taken up a story of the picturesque Bali islands for his maiden production "Jhanjhar" to give some new lilt, and petite Kamini Kaushal to play the heroine. Add to this director Kedar Sharma, an artist every inch, and you can imagine what a riot of beauty there will be in "Jhanjhar". Sajjan, Gope, Om Prakash and K. N. Singh have been cast in important roles. C. Ramchandra has already sold the distribution rights for Western Pakistan, Bengal and overseas.

KRISHIN MOVIETONE (Bombay)

The Daryani Brothers, K. S. and Ram, specialize in socials and the latest to go on the set is "Pahili Shadi". Its muhurt was a festive occasion, performed at the Shree Sound Studios on 9th February, when friends and well-wishers gathered together to wish the Daryani Brothers good luck. Nargis plays the heroine while the rest of the cast consists of Bharat Bhushan, Manorama, Gulab, Motilal and Gope. Let us hope director Ram Daryani makes it as tender a love story as "Tarana".

Delicious! Ranjan feels like biting off a few bits from those chubby cheeks of Bharati in "Baghdad", a costume story produced by Falcon Films.

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A SERIOUS AFFAIR LIGHTLY TOLD . . . . !
—Introducing a new slant in screen entertainment.

with CUCKOO, BALAM, S. NAZIR, LEELA MISRA, ERUCH TARAPORE, CHANDA BAI, SURENDRA & BABY SHEELA.

Story: INDER RAJ ANAND & VISHRAM BEDEKAR. *Dialogues*: AKHTAR-UL-IMAN
Songs By: RAJA MEHDI ALI KHAN *Music*: Supervised By C. RAMCHANDRA.
Dances: BADRI PRASAD. *Music Direction*: CHIC CHOCOLATE.

FAST NEARING COMPLETION!

Contact: M. & T. FILMS LTD. & GULISTAN LTD., KURLA ROAD, ANDHERI.

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MAJESTIC FILMS (Bombay)

Producer J. Om Prakash has nearly completed "Farmaish" starring Vijaylakshmi, Bharat Bhushan, Kuldip, Pran and Gope. Director B. K. Sagar is reported to have given it quite a few box-office touches. Husanlal and Bhagatram have given the musical score. The world rights of "Farmaish" are controlled by Shivsarandas Kashinath.

NATIONAL FILMS (Bombay)

When outstanding people in the industry get together, the public certainly stands a good chance of seeing a great picture and that is exactly what is expected in "Jagir". Producer P. N. Nair has taken a story by that popular Urdu writer Krishan Chander and Bimal Roy to direct it. Winsome Kamini Kaushal, Balraj Sahani, Motilal and Leela Chitnis star in "Jagir". Anil Biswas, who is in charge of music will surely give us some typical Indian melodies.

GEMINI STUDIOS (Madras)

Producer-director Vasan is working feverishly on "Pathal Bhairavi", trying to complete it as early as possible. This dubbed Hindustani version will be released soon and is expected to become a box-office hit.

NATIONAL FILM CIRCUIT (Bombay)

Produced by Maganlal Desai in association with Chhaganlal Desai and Chimanlal Popatlal, "Chamkee" was released at the Liberty, Bombay on 15th February. It is a story of mistaken identity and director J. K. Nanda has made it entertaining. Ragini plays the feminine lead, supported by Meera Misra, Jeevan, Ullhas and Cuckoo.

KAY ARTS (Bombay)

Director M. Sadiq has captured the beauty of Simla in "Poonam" and with Kamini Kaushal and Ashok Kumar as the romantic team, filmgoers can look forward to some thrilling moments on the screen. Good support is lent by Asha Mathur, Om Prakash, Sajjan and Cuckoo. Producer P. N. Arora feels optimistic about the success of "Poonam" and we don't think he is wrong in doing so.

FILMCO (Bombay)

Producer-director Nakshab finds the necessary inspiration in Nadira, the way we see him working on "Nagma", written by K. Ahmed Abbas. Charming Nadira plays the heroine in this spectacular costume romance opposite Ashok Kumar.

SANTOSHI PRODUCTIONS (Bombay)

Producer-director Santoshi is giving the finishing touches to his hilarious comedy "Shin Shinaki Booblaboo" starring Rehana and Ranjan. Music by C. Ramchandra is another interesting feature of this picture.

HARISHCHANDRA PICTURES (Bombay)

Director Nanabhai Bhatt has completed a good bit of "Apni Izaat" starring Munnawar Sultana, Motilal, Yashodhara Katju, Agha, David, Gope and others. In "Apni Izaat" we have the ever-fresh problem of love and marriage which creates new situations every time.

Gope and Yakub are fast following in the footsteps of Laurel and Hardy in "Hangama", a social picture produced and directed by Ram Kamlani for Gope Productions.

GULISTAN LTD (Bombay)

Producer-director Najam Naqvi has given a new twist to his social "Rangeeli", which is likely to make it different from the usual pictures we see on the screen. Rehana is cast as a street waif while Raj Kumar is the reformatory superintendent who falls a victim to her charms. Others in the cast are Yakub, Cuckoo, Leela Misra, Surendra and S. Nazir.

SANDESH PICTURES (Bombay)

Director Bal Gajbar's "Sandesh" is ready for release. It presents a lofty theme—that service to humanity should be man's greatest ideal in life and Gajbar sets to prove it with the help of Lalita Pawar, Durga Khote, Umesh Sharma, Nana Palsikar and Kumud. It is clean entertainment with a subtle social purpose.

MADHAV PICTURES (Bombay)

Everyone knows the story of "Devyani" but the way director Vasant Painter has tackled it, we think it must be worthseeing. Shakuntala plays the role of Devyani with her usual grace and charm opposite Mahipal. Producer Madhukar Harihar is busy preparing the script of his next picture.

FALCON FILMS (Bombay)

"Baghdad" starring South Indian Ranjan, Bharati and Bhagwan and directed by Nanabhai Bhatt is nearing completion at the Nishat Studios. Producer Lulla has introduced a talking pony "Sabu" in "Baghdad" and Sabu has many wisecracks to utter after the fashion of Francis the talking mule.

SANSAR MOVIETONE LTD. (Bombay)

"Aulad" is making steady progress under Producer-director Shanker. Geeta Bali, the queen of emotions, plays the heroine opposite Shekhar, supported by Jeevan, David, Mohana and Yashodhara Katju. "Aulad" introduces a new find Rajjan. Paul Zils has written the scenario and is supervising the technical aspects of the picture.

AKASH CHITRA (Bombay)

Producer-director K. B. Lall is working fast on "Angaray" a story of Himalayan highlanders, starring Nargis, Nasir Khan, Paro, K. N. Singh and Jeevan. With Faredoon Irani in charge of photography, "Angaray" is bound to be eye-filling. S. D. Burman is in charge of music.

RANI PRODUCTIONS (Bombay)

Producer Mohanlal Wahai has prepared for "Lanka Dahan", a mythological, on an ambitious scale and as this subject has a special appeal to lovers of mythology, Mohanlal's success at the box-office seems almost guaranteed. "Lanka Dahan" deals with the heroic manner in which Shri Ram rescued Sita from the clutches of Ravan through the efforts of Hanuman leading to the destruction of Lanka and the death of Ravan. The cast is led by Ranjana, Paro, Sapru and Vijay Bali. Direction is in the hands of Raja Nene.

DEEPAK PICTURES (Bombay)

The spectacular action picture "Sindbad the Sailor" starring Naseem, Ranjan and Bhagwan, and directed by Nanabhai Bhatt is reported to have become a box-office proposition. It is likely to be released in April.

VIJAY FILMS (Bombay)

Director Nanabhai Bhatt is one of the busiest directors nowadays, turning out picture after picture and yet each one of them has a new theme. In "Lal Qila" he knits together some historical incidents and gives us a thrilling picture. The cast consists of Nirupa Roy, Purnima, Kamal Kapoor, Ashit Baran, Ram Singh etc. Pradeep has written the lyrics.

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TIME FILMS (Bombay)

Teaming Naseem and Ranjan, director Anant Thakur is reported to have made "Baghi" a document of emotions. And with Producer Ayub Khan supervising, we can assure filmgoers of its quality.

CINE RHYTHM (Bombay)

Bhagwan, our popular comedian, has hit the bull's-eye with "Albela", which is bringing him money from all parts of India. It has a human drama with catchy music by C. Ramchandra.

COMMERCIAL FINANCE CORPORATION (Bombay)

Talwar Productions' "Saqi" starring Madhubala and Premnath was released on 22nd February at the Novelty, Bombay, where it is running to crowded houses. "Sangdil" starring Madhubala and Dilip Kumar is fast getting ready and is reported to have become an emotional picture.

THE SCREENS (Bombay)

Mr. Tarachand Barjatya has been having a cycle of good luck with box-office hits like "Chandralekha", "Sansar" and "Bahar". And now he has taken up Gemini Studios' "Pathal Bhairavi", Talwar's "Saqi", "Amber" of Jagat Pictures, "Ashiana" of Sabharwals and Fazli's "Khubsurat". The year 1952 is certainly a bright one for Tarachand Barjatya.

PEARL PICTURES LTD. (Bombay)

One of the costliest productions, produced at a cost of over 15 lakhs of rupees, "Usha Kiran" is said to contain spectacle, lavish dances and catchy music. Nimmi, Geeta Bali, Cuckoo, Altaf, the late Mazhar Khan and Mirza Musharraf all contribute to making "Usha Kiran" a picture worth waiting for.

ANEEL PICTURES CORPORATION (Bombay)

Producer Ram Idnani has nearly sighted his goal in "Sheesham" starring Nutan, Nasir, Kuldip, Indu, Gulab and Gope, which is fast nearing completion. Some of the distribution rights have been already disposed of.

NEW VOICE PICTURES (Bombay)

Producers Shams Lucknawi and Wasti have decided to make "Hyderabad" an exciting picture. At least that is what we presume from their activity. Glamorous Nigar Sultana with her light eyes is the ideal choice of a heroine for a theme like "Hyderabad". Others who feature in it are, Wasti, Mukri and Lalita Pawar. S. M. Yusuf, one of our box-office directors, is directing it.

RAJHANS PICTURES (Bombay)

"Sangam" produced by J. P. Agrawal and Bany Talwar and directed by Kiran Kumar, is making rapid progress. Bina Rai and Shekhar form a new romantic pair supported by Shashikala, K. N. Singh, Murad, Rajrani and Jeevan. S. U. Sunny is supervising "Sangam" and we therefore expect it to become outstanding.

RAWAIL FILMS (Bombay)

Producer-director Rawail is perfectly satisfied with the progress of "Shagufa" starring charming Madhubala, Premnath, Gope, Mohana and Bipin Gupta. Rajendra Krishna has composed the lyrics, appropriately tuned by C. Ramachandra. The distribution rights for Bengal and South have been already sold out.

SHEETAL MOVIES (Bombay)

Director Baij Sharma has gone halfway through "Nirmohi" starring Nutan, Sajjan, Raj Mehra, Amarnath and Kanchan a new find. It is a purposeful social punctuated with Madan Mohan's music.

TRIVEDI PRODUCTIONS (Bombay)

"Jalpari" a costume fantasy starring Nalini Jaywant, Ashok Kumar and Bipin Gupta, is almost ready. Music is by Pandit Govind Ram.

STARLIGHT PICTURES (Bombay)

Director Ram Prakash is busy with "Toofan" starring Munnawar Sultana, Sajjan, Vijaylakshmi and Amarnath at the Modern Studios, Andheri. Producer Bhatia is determined to get this one ready in record time, the way he goes quietly about his work.

Indu, a newcomer, attracts attention in "Shisham", produced by Aneel Pictures Corporation.

FILMARTS (Bombay)

Producer Seth T. R. Fatechand believes in giving every facility to his director to enable him to work properly. No wonder director Gurudutt is so enthusiastic about "Jaal" starring Geeta Bali, Purnima, Dev Anand and K. N. Singh. Some outdoors of "Jaal" have been taken at Goa and they add considerably to its beauty. Sahir Ludhianvi has composed the lyrics while S. D. Burman has given the music. The picture will be ready before long.

VINOD FILMS (Bombay)

Producer Vinod Chandra Desai has put in plenty of spectacle in "Bhakta Pooran", a devotional, under production at the Vishnu and Laxmi Studios. It is the popular story of Pooran, born in a royal family of Sialkot, who renounces his riches for a life of devotion and service to the people. Nirupa Roy, Shahu Modak, Lalita Pawar constitute the cast.

NIHAL FILM CORPORATION (Bombay)

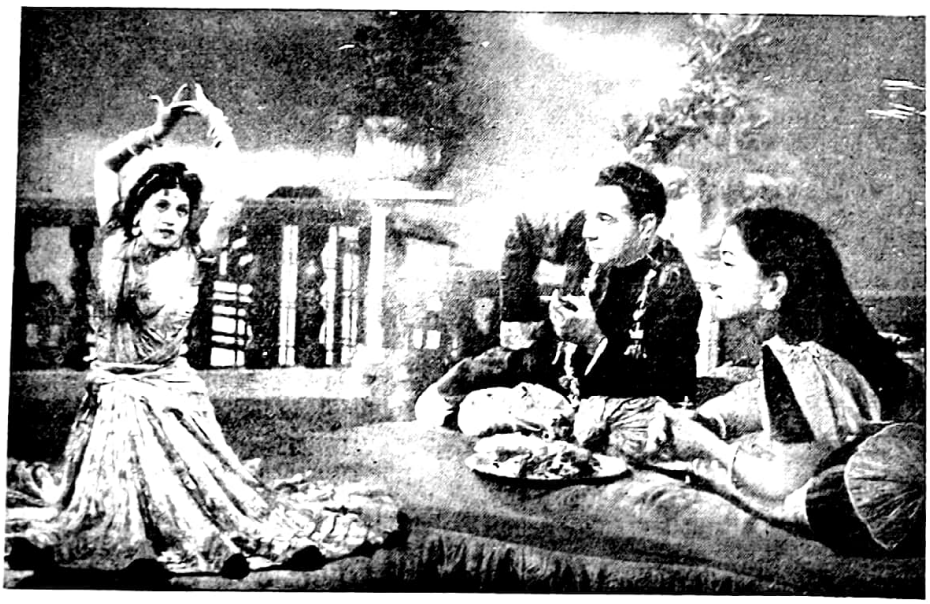
Producer Vashdev has signed up the slim Nutan and Nasir to play the lovers in "Aaghosh". Agha will supply the necessary comic relief. Director R. D. Mathur has already begun to work in right earnest. The muhurt ceremony was performed on the 1st February.

SOLAR FILMS (Bombay)

Written and directed by I. C. Kapoor, "Tarang" promises to become one of the hits of the year. Wherever there is Munnawar Sultana, one can be sure of some emotional sequences and "Tarang" will not disappoint in this respect.

SUSHIL PICTURES (Bombay)

"Betaab" is having a good run at the Swastik, Bombay. It stars Ashok Kumar, Naseem and Motilal. Arti, a new comer, and Kamal attract in "Betaab".



Here is a nice dancing situation from "Kafila", a social picture produced by Munshi Productions.

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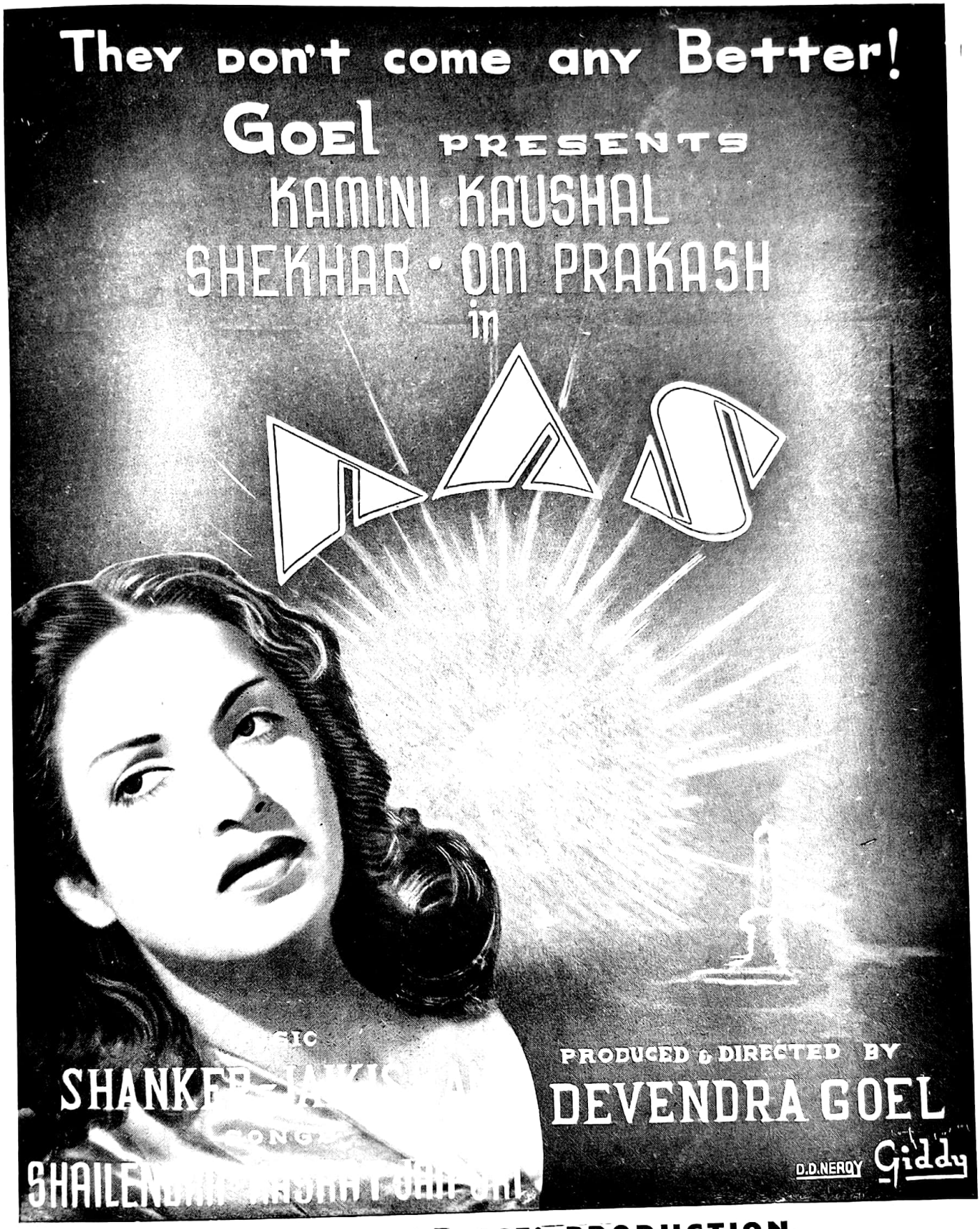

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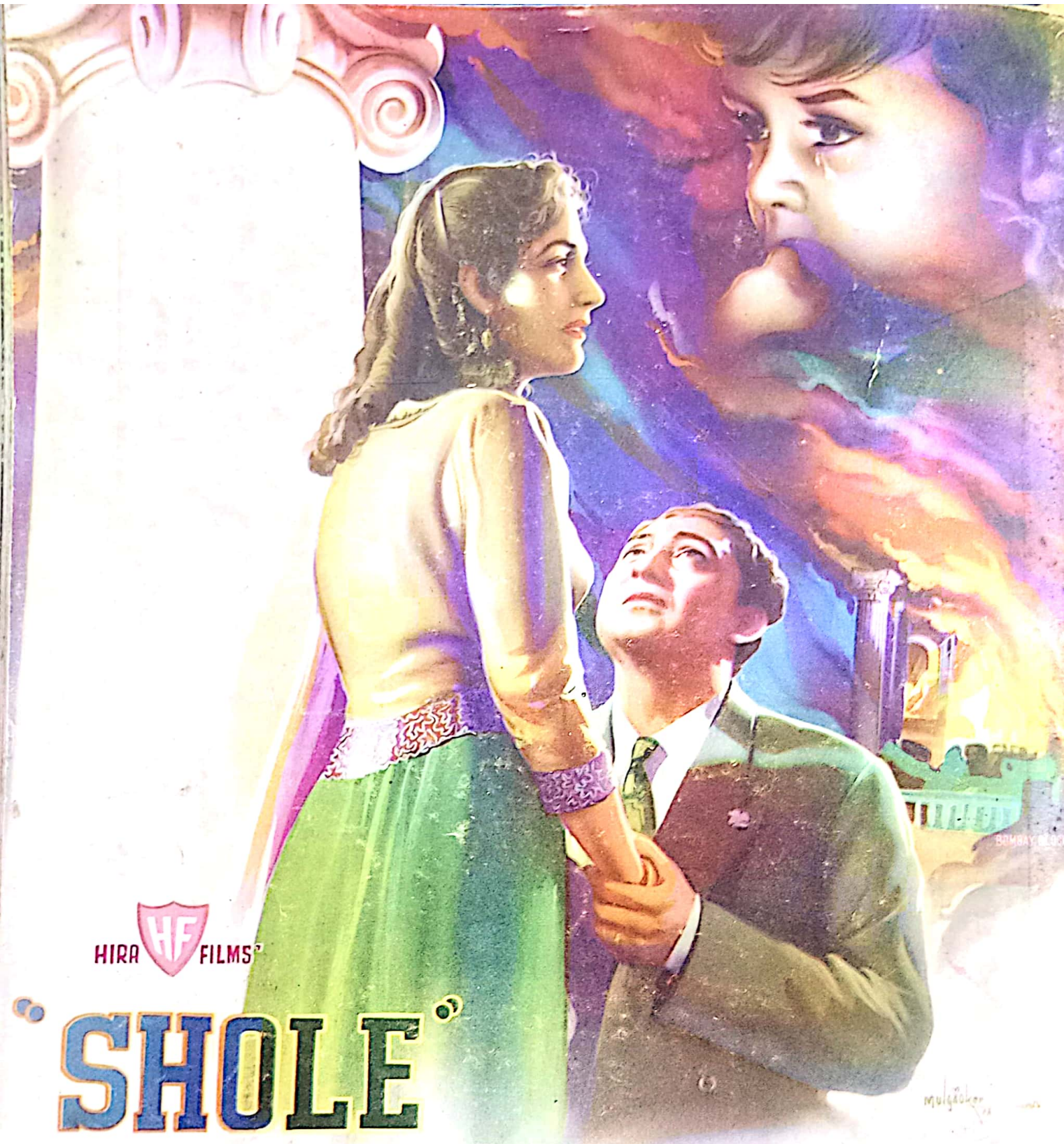

HIRA FILMS'

"SHOLE"

A TALE OF BURNING TEARS

Starring

ASHOK KUMAR • BINA RAI

with

JEEVAN • MOHANA • MIRZA MUSHRAF • MANMONKRISHNA

&

PURNIMA

Direction

B.R.CHOPRA

Music

DHANIRAM & BHATTACHARYA

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